

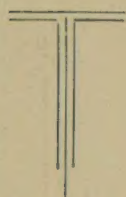
# THE ILLUSTRATED LONDON NEWS

1/.

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is just the thing to save you a multitude of minor annoyances. Redness, roughness, heat and irritation of skin under changes of climate are unknown to the woman who regularly uses this excellent skin food, before and after exposure to sun, wind or sea bathing.

Bottles—1/6 and 2/6 of all Chemists and Stores.

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The modern palatable  
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Devoid of all the usual  
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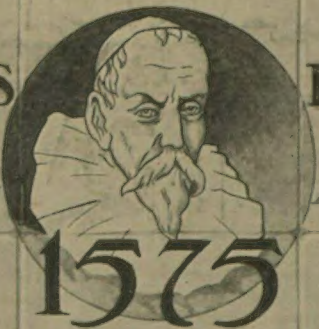
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# Harrods Canteens of Cutlery

These Offers from Harrods Cutlery Department, representative of the superb Values there available, are also representative of that superlative Quality that is the chief

characteristic of everything this House offers. Only actual personal inspection can adequately convey any idea of the unfailing excellence of Quality. Visit Harrods to-day!



## Fumed Oak Canteen

(PS 5514).—Fitted with 'A' Quality Electro-Plate and Imitation Ivory-handled Cutlery. Spoons and Forks may be obtained in Old English or Fiddle patterns. This Canteen contains:—6 Table Forks, 6 Dessert Forks; 6 Dessert Spoons, 6 Tea Spoons; 6 Table Knives, 6 Cheese Knives.

Complete. **£6.19.6**  
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| 12 Table Knives     | 1 Mustard Spoon     |
| 12 Dessert Spoons   | 1 Pair Fish Servers |
| 12 Cheese Knives    | 1 Gravy Spoon       |
| 12 Tea Spoons       | 6 Table Spoons      |
| 1 Pair Meat Carvers | 1 Soup Ladle        |
| 6 Egg Spoons        | 12 Dessert Forks    |
| 1 Pair Game Carvers | 12 Table Forks      |
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Complete

**£27 . 0 . 0**

If fitted with 'A' Quality Spoons and Forks.

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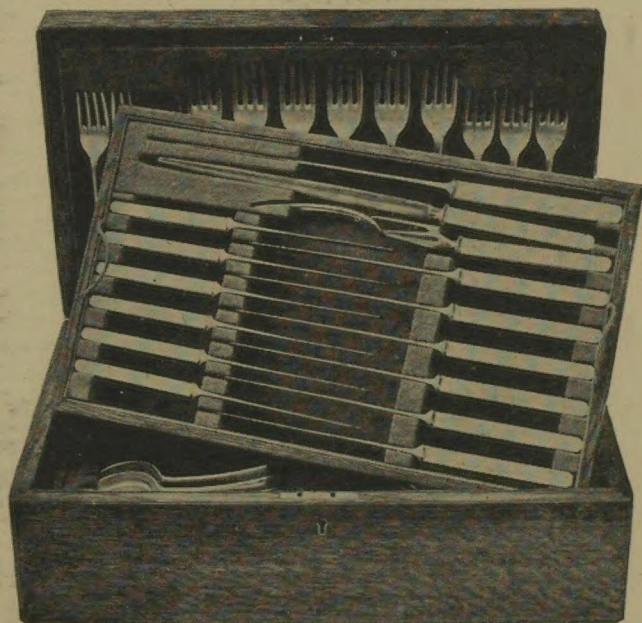
Fumed Oak Canteen, as above, but containing 84 pieces: With 'A' Quality Plate and Imitation Ivory-handled Cutlery.

**£20 . 15 . 0**

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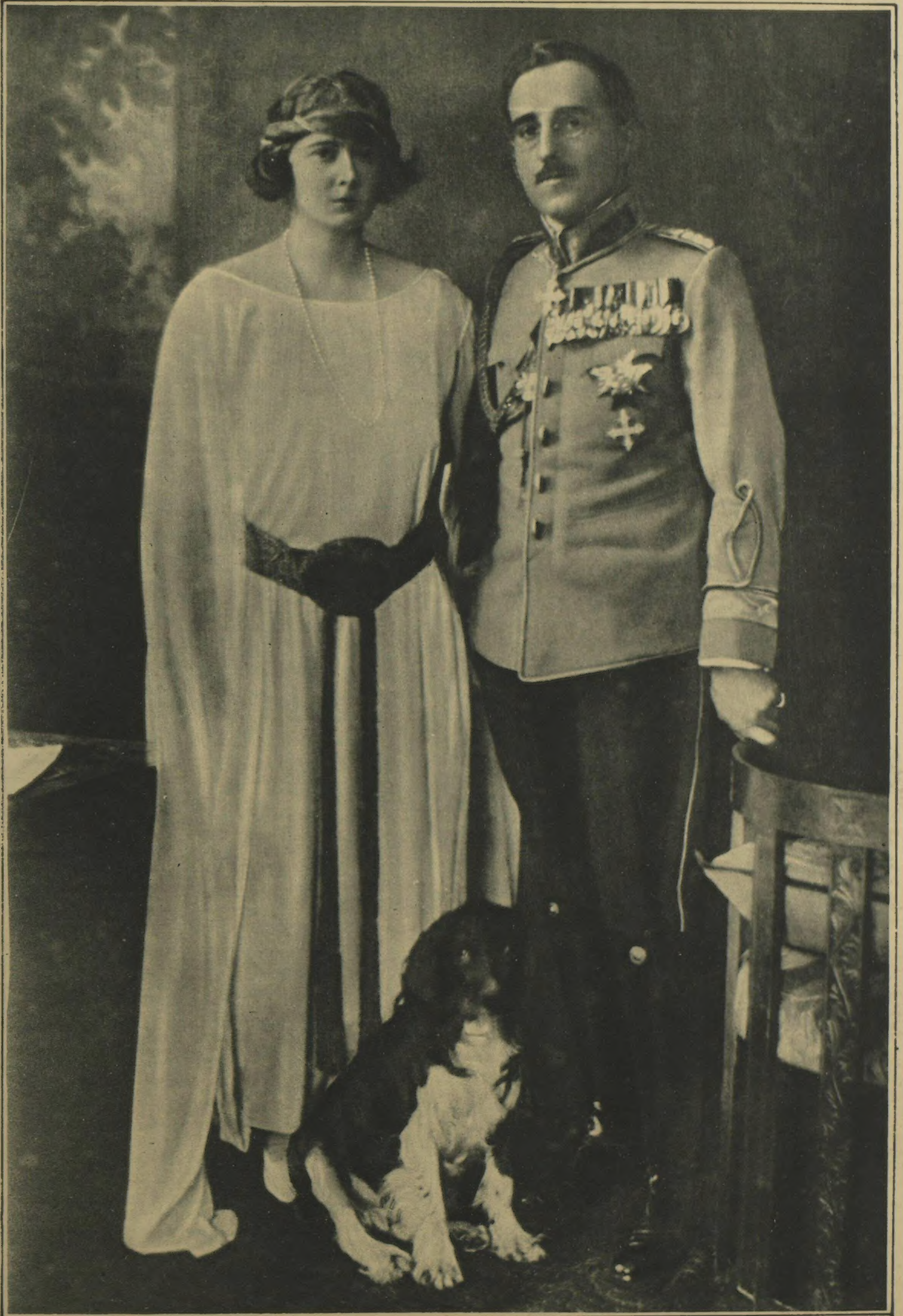


# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 10, 1922.

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THE ROYAL WEDDING AT WHICH THE DUKE OF YORK ARRANGED TO ACT AS "KOO" (BEST MAN) ON JUNE 8: KING ALEXANDER OF YUGO-SLAVIA AND HIS BRIDE, PRINCESS MARIE OF ROUMANIA.

PHOTOGRAPH SUPPLIED BY SPORT AND GENERAL.





By G. K. CHESTERTON.

MR. EDMUND GOSSE has recently written one of his grave and graceful tributes to Mr. Thomas Hardy; and a great deal of what he says about Mr. Hardy I should feel disposed to say about Mr. Gosse. Everyone who has anything to do with writing feels a respect for everything that Mr. Gosse writes, and even a gratitude for anything that he says, for his talking is, if possible, more delightful than his writing. It is equally true that anybody of intelligence has a similar respect for Mr. Hardy, as one of the great men of modern English letters. But in Mr. Gosse's recent article on the subject there is a note against which I may be allowed very respectfully to protest. He laments that Mr. Hardy should still be describing himself as an object of hostile criticism; and implies that nobody worth talking about could possibly be even critical, still less hostile. He dismisses some "young Catholic critic" who had called the Hardy philosophy "dark," as if the mere expression even of so mild a complaint put the young critic entirely out of court. One would almost infer that there was something morbid about Mr. Hardy's notion

James was a non-combatant; he was in a world of splitting hairs and not splitting heads. But Thomas Hardy is not in the least a non-combatant. He is a very violent combatant making war not only on eternal life, but in a sense on all life. He has not only contracted despair as a disease, but has tried to turn it into an epidemic. He has not only scattered the pepper of pessimism, but rubbed it in. And if people believe, as I do, that pessimism is a debased and barbarous superstition, I cannot for the life of me see why they should not say so, in reply to so very provocative a pessimist. Least of all can I understand why he should be free to be provocative, if we are not free to be provoked. For the challenge offered by the author of "Tess" is the extreme of all possible challenges; it is that insult to the universe and its Maker which men have imagined as worthy of the thunderbolts of heaven and the stones of the populace. If we are to tolerate it for the sake of freedom, surely we might at least tolerate a criticism of it that is also free. If Mr. Hardy may say, almost in so many words, that God has made a muddle of his

there would now be no such civilisation at all. But there is nothing specially Christian about the common-sense of the dilemma I am pointing out. Any pagan of the old civilisation would have seen the point. An Athenian of the age of Euripides would have understood the idea that men might rail at the gods. But he would not have understood the notion that nobody must rail at the men. Euripides might or might not be making fun of Dionysus; but there was no doubt about Aristophanes making fun of Euripides. Some thought it blasphemous to score off the Deity; none thought it blasphemous to score off the dramatist. I do not see why a dramatist should be so much less sacred than a novelist. If there be sympathy for the creator of Tess, are there no tears for the creator of the Trojan Women? If Hardy is a great name, Euripides is not a small one; and it is one with some points of resemblance in the relation of scepticism and compassion. But I think it would have been almost unintelligible to a Greek in the great tragedian's time to say that so suggestive and provocative a sceptic must not be attacked, or would not expect attack. And



NINETY THOUSAND PEOPLE ATTEND HIGH MASS WHERE FORMERLY CHRISTIANS WERE THROWN TO THE LIONS: A CELEBRATION IN THE COLISEUM BY THE ARCHBISHOP OF TRIESTE DURING THE EUCHARISTIC CONGRESS AT ROME.

The largest religious procession held in Rome since 1870 took place there on Sunday, May 28, in connection with the Eucharistic Congress. It included twelve Cardinals and over 200 Bishops. Cardinal Bourne was one of those who took turns to carry the Blessed Sacrament, with an escort of Italian

troops. In the morning the Archbishop of Trieste celebrated High Mass in the Coliseum, and gave Holy Communion to over 10,000 children in the presence of about 80,000 people. On the 29th, the Pope conducted the final service of the Congress in St. Peter's.—[Photograph by A. Bruni.]

that he might still have enemies, even intellectual enemies. But in this matter surely Mr. Hardy is wiser in his view of himself than Mr. Gosse in his eulogistic view of him. He must be aware that his work has been a challenge, doubtless as sincere as it is sad. The challenge should be taken up with the respect due to his age and authority; but why it should not be taken up I cannot see.

Now there are great writers whose merit is thus apart from controversy; Mr. Gosse himself is one of them, and I feel a sort of inconsistency in disputing with him. But Mr. Hardy is not in the least apart from controversy; he is in the very heart of the hottest controversy of human history. He is, in plain words, a bitter and unbelieving pessimist, and glories in being so. Given this view, I cannot see why those who repudiate it should not glory in repudiating it. And I for one certainly do. To take another example, I did myself gravely regret the attack which Mr. H. G. Wells made on Henry James. I can sympathise with Mr. Wells when he boasted of being a journalist, just as I am a journalist, but not when he abused a detached and delicate artist merely for not being a journalist. A demagogue like Mr. Wells or myself is merely a bull in a china-shop in the world of James or Gosse. And we are of no more use there because we may honestly think that bulls are useful as well as china. Henry

cosmos, surely we may say, in much more respectful words, that Hardy has made a muddle of his cosmology. If he may say that the Creator erred in his whole scheme of the world, surely we may say that a particular novelist erred in his particular picture of the world. It seems to me the queerest intellectual inversion in the whole modern topsy-turvydom.

I raise this question not with any desire to raise a quarrel with two deservedly distinguished men, but with the desire to reach an explanation about a difficult and serious question. If free thought means that we are not free to rebuke free-thinkers, it is surely a very one-sided sort of free thought. It means that they may say anything they choose about all that we hold most dear, and we must not say anything we think in protest against all that we hold most damnable. If the idol is a cockshy that anybody may hit, why is the iconoclast an idol that nobody may hit? It is arguable that speech should not be restrained either by politeness or piety; it is also arguable that all civilisation is founded on piety or politeness. But by what right does the slighter thing survive the more serious; and why is it polite to be impious, but impious to be impolite? I believe that our civilisation is not only founded on Christianity, but is in its very material and texture Christian. In other words, I believe that, if there had been no Christianity at all,

he was far more indirect and symbolic, far less direct and controversial, than Thomas Hardy. The Bacchæ are in rather too mysterious a stage of intoxication to be otherwise than obscure. There is nothing obscure about Jude the Obscure. I am willing to give Mr. Hardy all the honours due to a great writer, all the honours that the pagan world gave to a great poet, "their thunders and their laurels and their light"; and one of the things I would most heartily like to give the modern Euripides is a modern Aristophanes to make fun of him.

As a matter of fact, Mr. Hardy himself not only claims no such immunity, but definitely disclaims it, and is reproached by Mr. Gosse for disclaiming it. It is clear, from the words quoted, that the great novelist himself is quite well aware that people disagree with him and disapprove of him. Nor is there any evidence that so shrewd a man is in any way surprised at the disagreement and disapproval, conscious as he must be of having disapproved of the foundations of the world and disagreed with the breath in his nostrils. A man has a right to hold an unpopular opinion, but he need not be such a fool as to assume that it is popular while he boasts that it is unpopular; and Mr. Hardy is the very reverse of a fool. He seems to understand better than his admirers the basis of his claim to admiration.



# WHOM THE KING DELIGHTETH TO HONOUR: IN THE "BIRTHDAY" LIST.

PHOTOGRAPHS BY PHOTOPRESS, C.N., RUSSELL, BASSANO, ELLIOTT AND FRY, AND LAFAYETTE.



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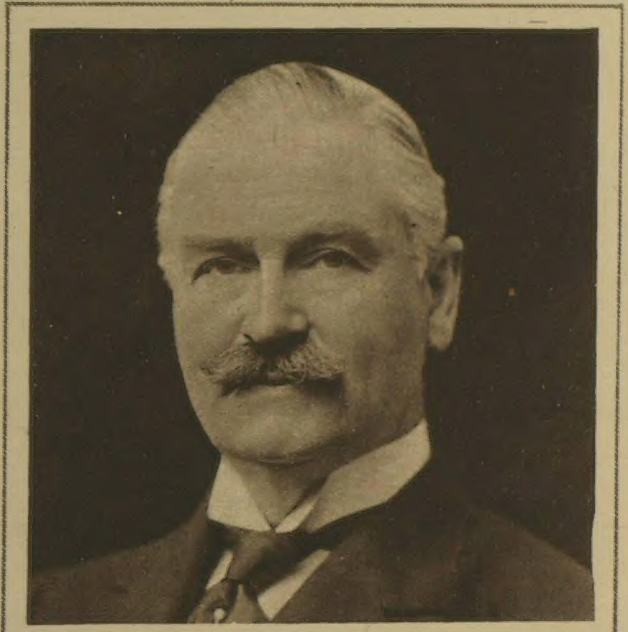
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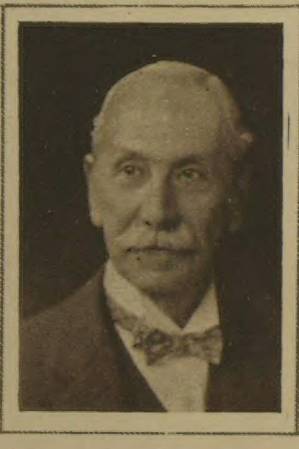
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PARLIAMENTARY SEC. TO THE WAR OFFICE (PEER).



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AND CO. (KNIGHT).



SIR JOSEPH BENJAMIN ROBINSON, THE  
RAND MINING MAGNATE (PEER).

The King's Birthday Honours list, issued on June 2, included 5 new Peers, 15 Baronets, and 42 Knights. Sir William Vestey provided gratuitously the cold-storage accommodation required for war purposes at Havre, Boulogne and Dunkirk.—Mr. H. A. Barker, the bone-setter, has treated over 40,000 cases.—Professor F. W. Keeble holds the Sherardian Chair of Botany at Oxford. His wife is Miss Lillah McCarthy, the actress.—Sir Samuel Waring, of the famous furnishing firm, has been High Sheriff of Denbighshire. He is associated with many patriotic and charitable movements.—Lieutenant-Colonel A. H. Burgoyne, M.P., founded the "Navy League Annual."—Mr. Robert J. Black has done much to stabilise Anglo-Indian finance.—Sir J. Norton-Griffiths, known as

"Empire Jack," is M.P. for Wandsworth Central.—Dr. A. J. Rice-Oxley is Physician-in-Ordinary to Princess Beatrice.—Professor W. M. Bayliss is Professor of General Physiology in University College, London.—Sir Archibald Williamson has been M.P. for Elgin, Moray and Nairn, since 1906.—Mr. William Mills invented the Mills hand-grenade, of which 75 millions were made for the war.—Sir Berkeley Moynihan is on the Army Medical Advisory Board.—Mr. John Arthur Levy gave the Government valuable advice during the war regarding the diamond trade in German South-West Africa.—Mr. Sydney M. Skinner has done much municipal and philanthropic work.—Sir Joseph Robinson is Chairman of the Robinson South African Banking Company.

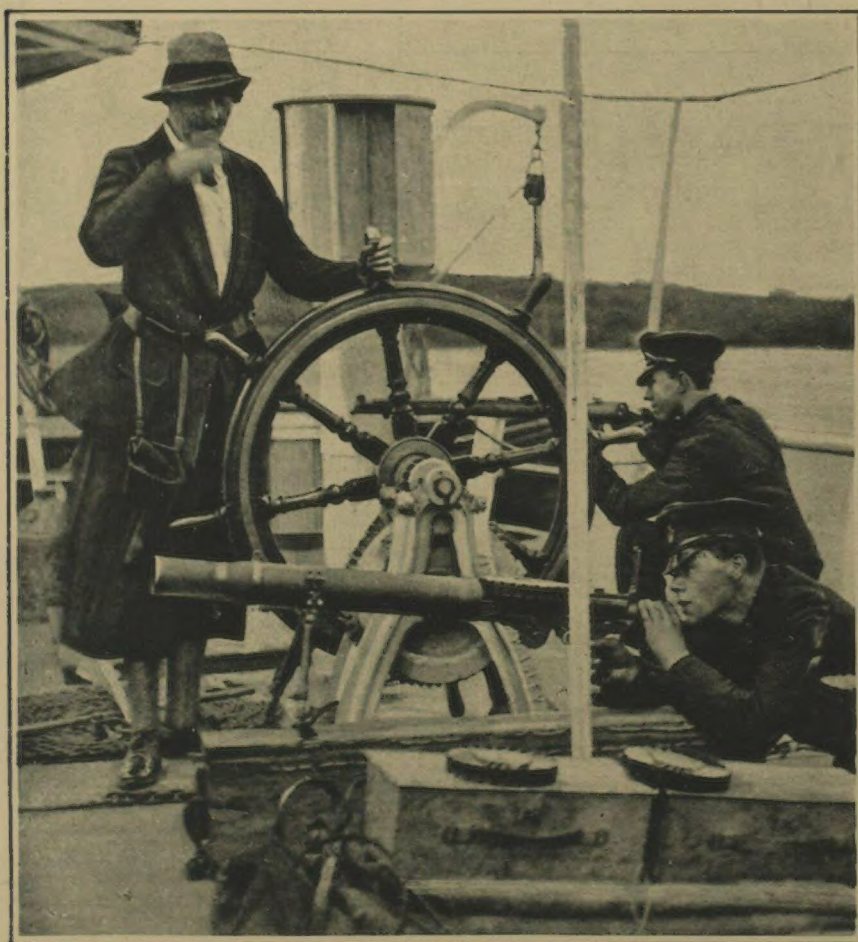


*The Burial of Shackleton: A Simple Grave at "the Gate of the Antarctic."*

**A GREAT ANTARCTIC EXPLORER LAID TO REST WITH HIS HEAD TOWARDS THE SOUTH HE LOVED: THE FUNERAL OF SIR ERNEST SHACKLETON ON THE LITTLE ISLAND OF SOUTH GEORGIA—MOURNERS ROUND THE GRAVE DURING THE FINAL RITES.**

The funeral of Sir Ernest Shackleton took place on March 5 at Grytviken, the whaling station on the little island of South Georgia, known as "the Gate of the Antarctic." It was attended by about one hundred men, including whalers who had sailed long distances to pay a last tribute of respect to the great explorer. Just before the service in the Lutheran Church began, the only woman on the

island, Mrs. Aaderg, placed a bunch of flowers on the coffin. The Burial Service was read by Mr. Binnie, the magistrate, as there is no clergyman on the island, and the Norwegians sang their funeral hymn. The coffin was borne to the grave in the little cemetery by six Shetlanders, all ex-Service men from Leith Harbour Whaling Station, and was laid to rest with the head facing towards the south.

*The Fighting Yachtswoman of Lough Erne: The Gallant Skipper of the "Pandora."*

**WITH ULSTER "SPECIALS" ABOARD, READY WITH MACHINE-GUN AND RIFLE: MRS. LAVERTON STEERING HER STEAMER, THE "PANDORA," UNDER FIRE.**

Writing on June 2 of events on the Ulster border, a "Morning Post" correspondent said: "Mrs. Laverton, a spirited Loyalist, aided the Specials to evacuate Magheramena Castle, rendering gallant services on her steamer, the 'Pandora,' which is now being used as a patrol-boat on Lough Erne by the authorities. Mrs. Laverton says: 'Magheramena Castle, which was held by Specials, was being besieged by Sinn Feiners when my steamer hove to a short distance out. Hurrying up on



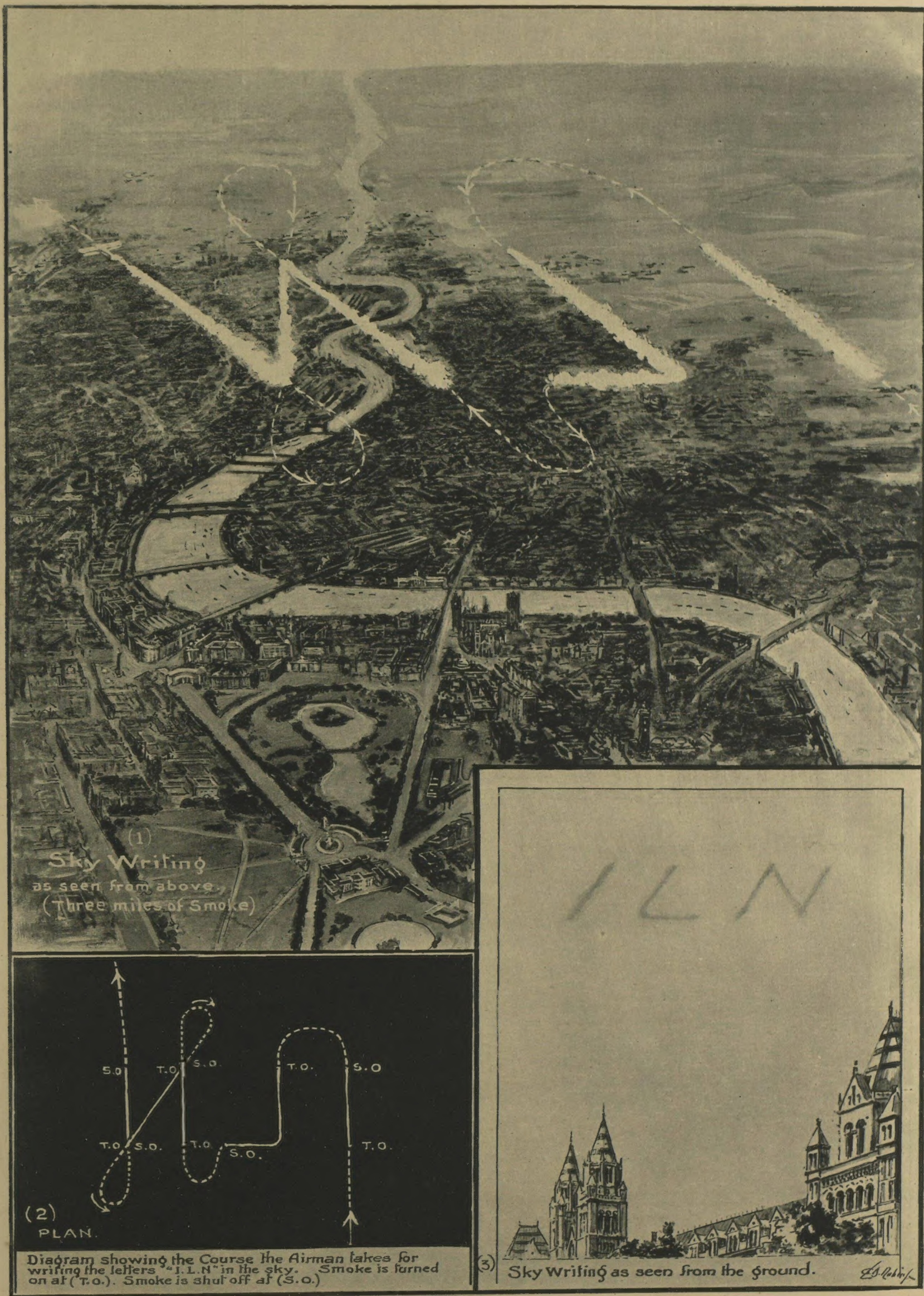
**WITH REVOLVER IN HOLSTER: MRS. LAVERTON AT THE WHEEL OF THE "PANDORA," IN WHICH SHE RESCUED BESIEGED "SPECIALS."**

the flank were more reinforcements for the Sinn Feiners attacking the castle. I swung my boat round and the Specials on board then got going on the flank. They made it hot for the men on shore, whose ambulances were very busy. I had to go out in a row-boat to fix the anchor, and the Sinn Feiners sniped at me. I had a rifle and, naturally, I fired back. I think I got some of them, too. We beat off the attack.'" The police were brought in a launch to the "Pandora."



# AN AEROPLANE AS "PEN"; THE AIR AS "PAPER": NEW ADVERTISING.

DRAWN BY W. R. ROBINSON, FROM INFORMATION SUPPLIED BY MAJOR J. C. SAVAGE, THE INVENTOR OF SKY-WRITING.



## SMOKE "HEADLINES" FROM AN AEROPLANE: HOW THIS PAPER MIGHT BE ADVERTISED IN THE SKY.

The first demonstration of the wonderful system of aerial writing invented by Major J. C. Savage, who has been experimenting with it since 1913, was made over Epsom on Derby Day, when the words "Daily Mail"—advertising our enterprising contemporary—appeared against a background of blue sky, traced in smoke by an aeroplane piloted by Captain Cyril Turner. Details of the machine and of the smoke-producing device are kept secret, but it may be stated that a special small single-seater biplane is used. The writing is done backwards on a horizontal plane (in the geometrical sense) at an altitude

of 10,000 to 12,000 feet. The smoke retains its formation and is legible for a period varying from 5 to 30 minutes, according to weather. The position of the sun is taken into account. In the early morning in London, with the sun in the east, the machine would fly over Brompton or Hammer-smith to trace words visible to spectators in central London (as in Fig. 1). The strokes of the letters shown in Fig. 2 are each about  $\frac{1}{2}$  mile long, representing 3 miles of smoke, the total distance flown (including turns with smoke shut off) being  $4\frac{1}{2}$  to 5 miles.—[Drawing Copyrighted in the United States and Canada.]



# VEILED ALGERIANS, ANNAMITE RICKSHAW COOLIES, AND

DRAWN BY



WHERE AFRICA RUBS SHOULDERS WITH EUROPE AND ASIA ON FRENCH SOIL: VEILED AT MARSEILLES—WITH A WEST AFRICAN

The great French Colonial Exhibition at Marseilles, with its beautiful reproductions of Asiatic and African buildings, represents an empire in microcosm, proclaiming the fact that Republican France governs a vast overseas population of diverse races, numbering a hundred millions. The most striking buildings, which were illustrated in our issue of April 29, are the Palace of Indo-China, a replica of the great Cambodian Temple of Angkor, and the Palace of West Africa, whose massive tower is seen in the background of the above drawing. The colour of the façade is a brilliant ochre. It

# EUROPEANS: A MICROCOSM OF THE FRENCH COLONIES.

L. SARATTHIER.



ALGERIAN WOMEN IN THE ANNAMITE QUARTER OF THE FRENCH COLONIAL EXHIBITION TOWER IN THE BACKGROUND.

overlooks the gateway leading to the Indo-Chinese section of the Exhibition, where veiled Algerian women are seen walking among a motley throng of Annamites and Europeans, some of whom take rides in Eastern rickshaws. It is a meeting-place of three continents. Recently, it will be remembered, a party of fifty Cambodian dancing girls from Marseilles, escorted by a hundred soldiers of the Annamite Guard, visited Paris and attended the Colonial Ball at the Opéra, where their picturesque appearance attracted great interest.—(Drawing Copyrighted in the United States and Canada.)



## THE KING'S "HOBBY": STAMP-COLLECTING—RARITIES SHOWN IN LONDON.

STAMPS REPRODUCED BY COURTESY OF THE OWNERS, INCLUDING LIEUT.-COL. A. S. BATES, D.S.O., W. D. BECKTON, H. R. OLDFIELD, M. H. HORSLEY, C. LATHROP PACK, DR. JAMES J. A. NIX, LIEUT.-COL. G. S. F. NAPIER, AND T. W. HALL.



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## STAMPS WORTH A FORTUNE: SPECIMENS IN THE ROYAL PHILATELIC SOCIETY'S EXHIBITION.

A remarkably interesting exhibition of rare postage stamps was held by the Royal Philatelic Society, at 11, Chandos Street, on June 1 and 2. The King, who is a keen collector, showed specimens of his own and visited the exhibition. The above illustrations of some of the most notable exhibits are as follows: (1) A pretty bi-coloured stamp of Guatemala, with the frame inverted; (2) A block of early French stamps, one upside down; (3) A British 1d. red stamp error, letter "A" missing from bottom right corner; (4) A fine strip of Queensland's first 2d. stamp, used; (5) Moldavia (Roumania) first issue; the 27 paras is a £180 stamp; (6) Great Britain, Queen Victoria's £1 stamp overprinted for the Inland Revenue department; (7) One of the rarest British Guiana stamps, 4 c. black on blue, a £400 stamp; (8) Triangular Cape stamps of the provisional issue; the first two being the 1d. in

blue (instead of red), and the third, the 4d. blue with re-touched corner; (9) An Indian provisional stamp, with the overprint inverted; (10) A pair of 12d. black Canadians on laid paper; a similar pair fetched over £900 in Paris recently; (11) Bi-coloured Persians, with the frame inverted; (12) The rare Indian 4 annas error, frame inverted; a £200 stamp; (13) One of the rare Hawaiian "Missionary" stamps of 1851, value £300; the 2 cents of this issue has fetched nearly £4000; (14) A fine block of early Brazilian italic numeral stamps; (15) An English experimental stamp; (16-17) Two original water-colour sketches, showing what the first postage stamps would be like, sent by Rowland Hill to the Chancellor of the Exchequer in 1840; (18) One of the rarest stamps in the world, the 4d. Western Australia with the frame inverted—an £800 stamp; there were four of this rarity.

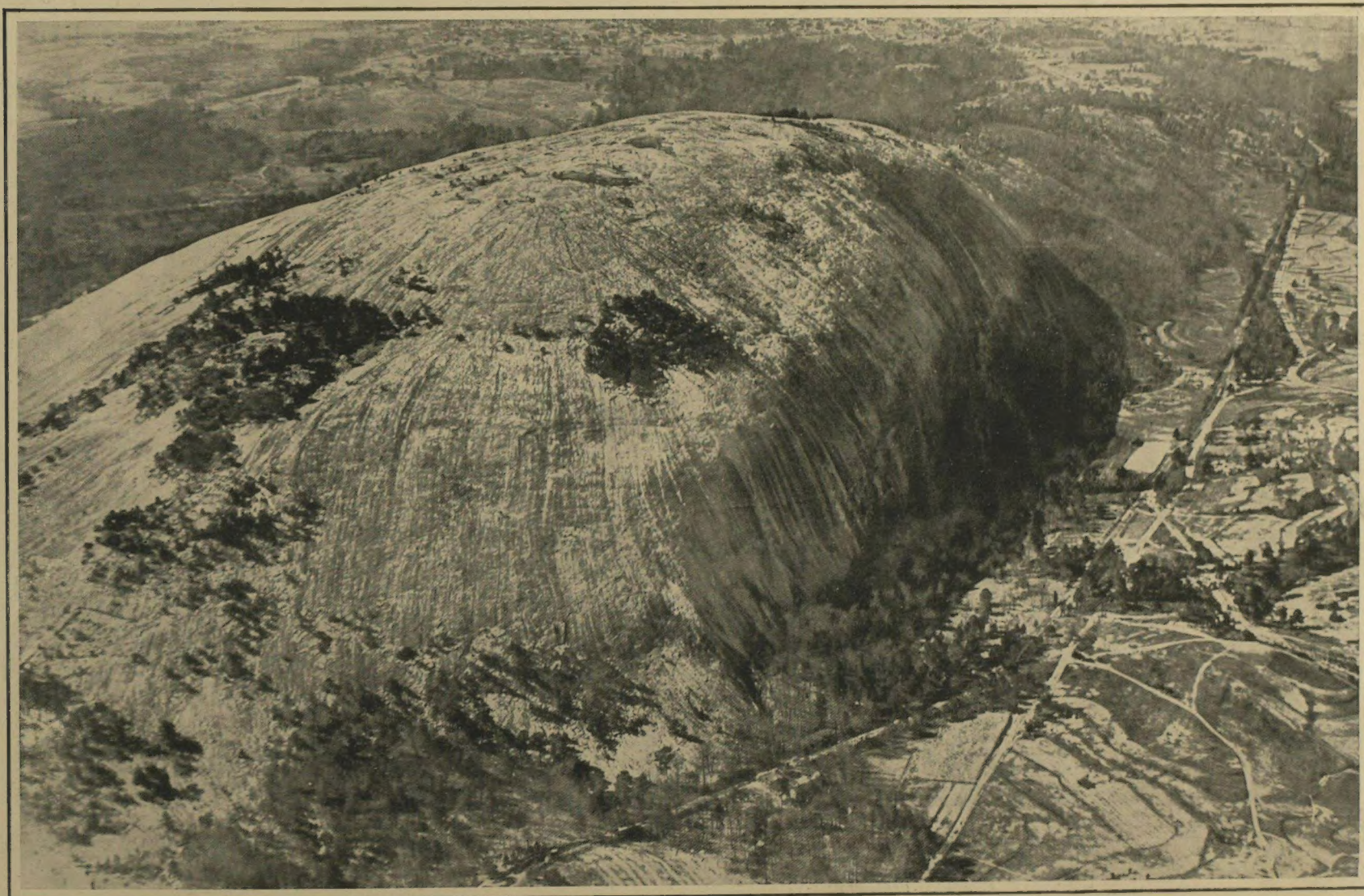


## PETRIFIED MINERAL SPRINGS; AND A MOUNTAIN AS SCULPTOR'S "BLOCK."

PHOTOGRAPHS BY J. CLAIR-GUYOT, AND WIDE WORLD PHOTOS (SUPPLIED BY L.N.A.).



"FORMED GRADUALLY IN THE COURSE OF AGES BY CALCAREOUS DEPOSITS": PETRIFIED CONES (FROM 3 TO 40 FEET HIGH) AT THE MINERAL SPRINGS OF HAMMAM-MESKUTIN, IN ALGERIA.



WHERE A COLOSSAL CONFEDERATE MEMORIAL, WITH FIFTY-FOOT FIGURES, IS TO BE CARVED BY AN AMERICAN SCULPTOR OUT OF THE SOLID GRANITE: STONE MOUNTAIN, GEORGIA—THE FIRST AEROPLANE VIEW.

The mineral springs at Hammam-Meskutin have formed about a hundred curious petrified cones varying from three feet to forty feet in height. Describing the place, M. Léandre Vaillat writes: "Hamman-Meskutin is a thermal spa, frequented by Arabs and Colonials. The warm water springs yield about 100,000 litres per hour. They are said to work miraculous cures. . . . Their silent flow along the barrier which they have gradually formed in the course of ages, with their calcareous deposits, has something strange about it—one might call it the earth's protest

against her outward smile."—The lower photograph is the first taken from an aeroplane of Stone Mountain, eighteen miles east of Atlanta, in Georgia, U.S.A. The hill, which rises to 700 feet, is a solid block of granite, said to be the largest in the world. In its side the American sculptor, Mr. Gutzon Borglum, is to carve in colossal figures, some of them fifty feet high, a great "Confederate Memorial," a tribute from the South of to-day to the South of 1861-5. The work will cost 2,000,000 dollars, and will probably be the largest monument on record.



## BOOKS OF THE DAY

By J. D. SYMON.

MANY readers must have wished to possess the history of the Forsytes bound up in a single volume, and now the publisher has bowed to the inevitable and has given physical unity to the spiritual unity of Mr. Galsworthy's records. It was possible, certainly, to realise the completeness of the work, if one assembled and read the successive stories at a stretch, but the effect is not quite so satisfying as when one grasps the entire fabric between two boards. The appearance in a single volume of the three novels and the two short stories that make up "THE FORSYTE SAGA" (Heinemann; 7s. 6d.), is therefore doubly welcome.

The process by which this masterpiece has come into our hands affords a curiously interesting variant of the obsolete practice of publishing novels in monthly parts. The individual members of the Forsyte series, being written for an age intolerant of long books, escaped the discursiveness, the padding and irrelevance into which the older writers sometimes fell when they were forced to turn out a monthly instalment containing a stated number of words. At times it was last-moment work, with the printer's boy whistling in the hall. Here all is deliberate, every piece compact and highly wrought, and the experiment of reissue as one book has restored the long novel, but the long novel modernised, shorn of ramblings and superfluities. The greater intervals of publication in this case meant, it is true, some disadvantage of memory that did not trouble those happy old Victorians who enjoyed their instalment month by month, but the earlier imperfect sense of unity is now the reader's gain. As he takes the whole record at one survey, with quickened remembrance

are people one would like to have met, and I am not sure that I would avoid even Miss Crawley. Take them for all in all, they are a companionable set. My choice, for character (certainly not for beauty), is Miss Grizelda Oldbuck. Had Betsy Trotwood been a spinster "technically," as the up-to-date girl says in "MOONCALF" (Heinemann; 7s. 6d.), she would have run Miss Grizel a dangerous second in my regard. As it is, one has hard work not to consider her the nicest kind of old maid. Her husband is so completely in abeyance that her life differs in no way from that of the single woman. She is of old-maidish ways all compact. Next comes gossiping, benevolent, inconsequent Miss Bates, in "Emma."

She had never boasted either beauty or cleverness. Her youth had passed without distinction and her middle life was devoted to the care of a failing mother. And yet she was a happy woman, and a woman whom no one named without good-will.

That sort of thing is very much out of fashion among the malcontent spinsters of current fiction. It is condemned as a sentimental and dishonest state of mind, a weak concession to circumstances. Many recent novels seem to assert that spinsterhood is a malady which the wise will make haste to get cured by hook or crook. An original form of the hook or crook method is illustrated by Mr. W. B. Maxwell in "SPINSTER OF THIS PARISH" (Butterworth; 7s. 6d.).

Miss Verinder, who loved an explorer (not quite a Livingstone or a Stanley) ran away with him in the most approved style, but had to come back to long years of patient waiting. She is as little a spinster technically as Miss Trotwood, but she keeps the characteristics of the sect wonderfully. Mr. Maxwell's humour helps him over several stiles here. Take this final touch—

When claimed, Miss Verinder displayed coyness or diffidence; resuming that slightly mid-Victorian manner, while she asked him, in effect, if he really meant it, if he really wanted it and so forth.

He, being old-fashioned and long abroad, stood up in church when their banns were called, and Miss Verinder, as her custom was, came to her ineffectual hero's rescue. Not caring twopence what anybody else thought about the solecism, she stood up too.

Boldness, qualified by a clinging to tradition in these delicate matters of the heart, forms the central motive of a New Zealand story by Jane Mander. Sidney Carey, the heroine of "THE PASSIONATE PURITAN" (The Bodley Head; 7s. 6d.), reminded me, contrariwise, of my honoured friend Miss Oldbuck aforementioned. On a memorable occasion, Miss Grizelda, describing the family ghost, alluded to "that part o' his garments which it does not become a leddy to particulareeze." Miss Carey had no such scruples, and her particular interest in that piece of apparel (of the nightly or "slumber" sort) cost her much needless pain. She is an amusing mixture of crude "advanced" theories and simplicity, a creature anxious to take every risk, but at the critical moment "resuming that slightly mid-Victorian manner," as successfully as Miss Verinder. Sidney's cap, however, had never gone over the windmill.

Does this story of a little New Zealand schoolmistress indicate a coming restoration of balance? There are signs that the bold, good woman's day is waning. The outspoken and

all-daring heroine seems to have overstated her case. Mr. Brimley Johnson's little book, "MORAL POISON IN MODERN FICTION" (Philpot; 2s. 6d.), marks a gentle reaction. In two lines he indicates the tendency to over-statement. "By all means," he says, "call a spade a spade, but do not imagine that all life is spades." So far, so good. But even the naming of a spade can be modified to advantage. Who would



A GAME PLAYED IN PERSIA IN THE SIXTH CENTURY, AND THE SUBJECT OF ONE OF CAXTON'S EARLIEST-PRINTED BOOKS: ANCIENT PERSIAN IVORY CHESSMEN.

exchange the humour of Miss Oldbuck's tender evasion for all Miss Carey's dull honesty in facing a pair of blue silk facts? Our headlong young ladies are like to "particulareeze" themselves clean out of countenance.

From these complexities you will find refreshing relief in the simplicities of the South Seas, where the Solomon Islanders in their *lingua franca*, known as *bêche-de-mer*, have reduced all womankind to one amiable symbol, "Mary." This, and many other entertaining subjects, Colonel T. R. St. Johnston explains in his "SOUTH SEA REMINISCENCES" (Fisher Unwin; 16s.), another of those pleasant books which British officials have such a happy knack of writing. This! *bêche-de-mer* for an Englishman to use if he would say that his wife has gone to town: "White Mary belong me no stop." And if a Solomon Islander should wish to direct you to the Government Office which lies up the hill, past the Cathedral and to the right, he will put it thus: "Up, top past big feller god-house, then along dis side and writer house he stop there." Colonel St. Johnston, who is a physician, was called to see a Solomon Islander who had been feasting in a gargantuan and aldermanic fashion. The patient thus explained his symptoms: "Dis belly belong me he too sore." It is a story of comical variety. On one page you have the vagaries of the native, on the next you are surprised with a glimpse of Rupert Brooke at Tahiti. The poet had gone there in search of some paintings on glass by Gauguin, but he failed to find them, and told Colonel St. Johnston that after all he believed they were inferior and unfinished examples. The writer did well to preserve Brooke's ironically humorous affectation of sour-grapes philosophy.



OWNED BY A PLAYER CHOSEN TO REPRESENT ENGLAND IN THE INTERNATIONAL CHESS CONGRESS IN LONDON: A SET ASSOCIATED WITH NAPOLEON.

These interesting sets of chessmen are in the collection of Mr. Wahlbach, the Manchester player chosen to represent England in the International Chess Congress in London. Those of Napoleonic type were bought by his father from a man who is said to have got them from one of Napoleon's staff. Chess is believed to have originated in India and passed in the sixth century to Persia, whence the Arabs brought it to Spain in the eighth century. One of the first books printed by Caxton (in 1474) was "The Game and Playe of the Chesse."

Photographs by Press Portrait Bureau.



CHESS AT THE FRONT DURING WAR: A UNIQUE SET OF CHESSMEN MADE FROM CARTRIDGES AND BULLETS AND USED UNDER GUN-FIRE.

of every detail of incident, every finer shade of character, he has before him, as it were, a new work, that surprises him with excellences hitherto missed. The Ark has been long a-building, but it was worth waiting for in its final form.

The question has been raised: Did Mr. Galsworthy consciously intend his Forsyte stories to take shape as a single consistent whole, or is the "Saga" the result of a subconscious artistic impulse? The novelist alone can answer that, and even he may have his doubts. Possibly the truth about this secret of authorship lies in Mr. Shortreed's remark about Sir Walter Scott: "He was makin' himself a' the time, but he didna ken maybe what he was about till years had passed."

Apart from the appearance of "The Forsyte Saga" in one volume, that work had been much in my thoughts of late owing to the present prominence of the spinster in fiction. One cannot go very far in any mental review of the maiden ladies in novels without meeting June Forsyte and the aunt in the Bayswater House. They come in opportunely: the aunt as a type of an old tradition; June as the spinster who has, so far, broken away. She is a stage on the road towards the more adventurous creature whose confessions and rebellions provide the material of so many stories to-day.

In the older fiction the spinster, grim or gracious, had accepted her lot. She was on the shelf and she behaved as such. However willing, she did not go out to hunt Love. If, like young Lochinvar, the gallant came late, it was a delicious and unexpected dispensation of Providence, for which to thank Heaven fasting. More recent fiction keeps this idea alive in "Miss Esperance and Mr. Wycherly." The old maids in the old books, with the exception perhaps of the Miss Murdstones and the Miss Crawleys,



# "FROM OLD INN TO OLD INN": A WELL-KNOWN ARTIST'S HOLIDAY.

BY COURTESY OF MR. CECIL ALDIN, THE GREATOREX GALLERIES, AND MESSRS. HEINEMANN.



OWNED BY AN "AUTHORESS-LANDLADY," AND IN SOME DANGER OF BEING SHIPPED TO AMERICA AND RE-ERECTED THERE: THE "D," AT RYE.



WHERE THE DUKE OF MONMOUTH WAS SHOT AT, AND PEPYS "DINED VERY WELL FOR TEN SHILLINGS": THE GEORGE INN, NORTON ST. PHILIP.



"TUCKED AWAY IN A CORNER OF THE MARKET SQUARE... A GEM OF AN INN, WITH A VERY FINE WINDOW IN ITS BAR": THE KING'S HEAD AT AYLESBURY.



WHERE OLIVER CROMWELL SLEPT ON OCTOBER 17, 1645, AND PEPYS FOUND "A SILK BED AND A GOOD DIET": THE GEORGE INN AT SALISBURY.

Mr. Cecil Aldin, the well-known artist, has just opened an exhibition of his drawings of old inns, at the Galleries of Mr. Arthur Greator, 14, Grafton Street, New Bond Street. Some of them appeared as illustrations to Mr. Aldin's book, "Old Inns" (Heinemann), in which also he dealt delightfully, both by pen and pencil, with a fascinating subject. "I have constantly met travellers like myself," he writes, "who go from old inn to old inn, taking a holiday in that way." The hint is an inspiration at this time of year for those on the look-out for new ideas in holiday-making. Mr. Aldin gossips lightly and pleasantly about the inns he has visited.

The Mermaid at Rye, we learn, is owned by an "authoress-landlady" (unnamed), and an American syndicate has offered to buy it, like the Globe Room at the Reindeer, Banbury, for shipment to the States. It was at a window of the George at Norton St. Philip, seven miles from Bath, that in 1685 the rebel Duke of Monmouth was standing when he was shot at (and missed) from the street below. The King's Head at Aylesbury was probably once the chief inn of the town. The George Inn in the High Street at Salisbury (now known as the Old George Hotel) has existed for eight hundred years.



# WHERE CORPULENCE WAS VENERATED: MALTESE NEOLITHIC TEMPLES—FAT STATUES; ANIMAL FRIEZES; MASSIVE TRILITHONS.

PHOTOGRAPHS BY COURTESY OF PROFESSOR THEMISTOCLES ZAMMIT, DIRECTOR

OF THE VALLETTA MUSEUM. (SEE HIS ARTICLE ON ANOTHER PAGE.)



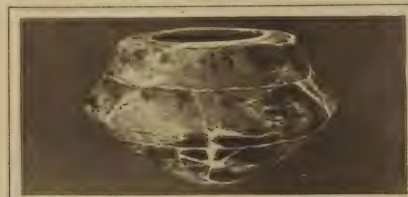
SPIRAL DESIGN IN NEOLITHIC STONE CARVING: A DECORATED SLAB BLOCKING THE PASSAGE OF THE NORTHERN APSE IN THE SECOND TEMPLE AT HAL TARXIEN.



RECALLING PALEOLITHIC CAVE PAINTINGS OF FRANCE AND SPAIN: BULLS AND "SOW" IN A NEOLITHIC TEMPLE WALL RELIEF.



WITH HEAD-REST OF EARLY EGYPTIAN TYPE: A RED CLAY STATUETTE OF A WOMAN RECLINING ON A ROCKING BED—FROM THE HAL SAFLENI HYPOGAEUM (BACK VIEW).



WITH STRING-HOLES: A FAWN-COLOURED CLAY BOWL ORNAMENTED WITH FINE INCISIONS (TARXIEN).



HEADLESS, BUT WITH A HOLE FOR A DETACHABLE HEAD: A FAT LIMESTONE FIGURE.



LIKE A SUMERIAN PRIEST, WITH HANDS CLASPED, AND CURLY WIG: A CLAY FIGURE (TARXIEN).



ROUGH TOOLS THAT PRODUCED REMARKABLE RESULTS: FLINT AND OBSIDIAN IMPLEMENTS.



OF A BREED EXTINGUISHED IN MALTA: 22 GOATS IN LOW RELIEF ON A LIMESTONE SLAB (TARXIEN).



FOUR GOATS, A PIG, AND A RAM: AN ALTAR FRIEZE OF SACRIFICIAL ANIMALS FOUND AT HAL TARXIEN.



"CORPULENT . . . AND REPOSEFUL, AS BEFITS PERSONAGES FREE FROM CARE": A FRONT VIEW OF THE ADJOINING RED CLAY STATUETTE OF A RECLINING WOMAN.



POLISHED AND DRILLED FOR NECKLACES: AMULETS OF HARD STONE (JADEITE) FROM TARXIEN.



FITTED WITH DETACHABLE HEAD FOUND NEAR IT: A FAT LIMESTONE FIGURE FROM HAL SAFLENI.



WITH PITTED SURFACE DECORATION: TRILITHONS AT THE ENTRANCE (HEWN IN A SLAB) TO A SIDE-CHAPEL IN A NEOLITHIC TEMPLE AT MNAIDRA.



WITH STRING-HOLES AND TRIANGULAR HANDLE: A FAWN-COLOUR CLAY JAR WITH SCRATCHED DESIGN.



WITH SOCKET FOR A DETACHABLE HEAD (OF WHICH TWO WERE FOUND NEAR): A FAT LIMESTONE FIGURE.

The Maltese Islands, Professor Zammit claims in his remarkably interesting article on another page, describing the new discoveries here illustrated, are richer in prehistoric remains than the whole of Europe. Can it be, perhaps, that ages ago they stood as a high place, sacred to the gods, amid a larger tract of land since covered by the sea? That might explain the proximity of a number of Neolithic temples within a small area; but it is a question for geologists. Regarding these photographs, a few further details may be given from Professor Zammit's notes. The goats shown in a low-relief found at Hal Tarxien, he says, are of a kind no longer found in the islands, but horns of such goats were unearthed in abundance on the temple site. The zoologist here might throw some light on their history. The various animals represented were probably those used for sacrificial purposes. The entrance to the side-chapel at Mnajdra shows, beyond the trilithons, a doorway hewn through a single slab. The amazing corpulence of the human figures Professor Zammit regards as indicating "personages free

from care and amply provided for, as a worshipped person should be." Most of the figures found were headless, but sockets at the neck showed that heads were inserted as required, and near one such figure, at Hal Saflieni, two loose heads that fitted the socket were discovered close by. The attitude of the clay figure described as a priest, with its well-cut, intelligent features, recalls the Sumerian sacerdotal type. A previous article by Professor Zammit on the megalithic temples of Malta, with other photographs, appeared in our issue of February 25 last. Further excavations, he points out, must decide whether this early Maltese civilisation was indigenous or imported from elsewhere. "The Neolithic period in Malta," he writes, "preceded that of the Bronze Age by about a millennium. This was demonstrated by the excavation of the Hal Tarxien temple, where a Bronze-Age cemetery was discovered overlaying the debris that had covered the building for ages. Five feet of silt, in which the Stone-Age temple was buried, before the Bronze-Age people came, measured the time between the two ages."



# RICHER THAN ALL EUROPE IN PREHISTORIC REMAINS: MALTA.

By PROFESSOR THEMISTOCLES ZAMMIT, Director of the Valletta Museum, Malta.

IT is remarkable that the Maltese islands, with an area of about a hundred square miles, are richer in prehistoric remains than the whole continent of Europe.

Spread all over the surface of both islands one meets with most of the examples of the early rough-stone monuments, from the simplest to the complex—dolmens, menhirs, cromlechs, which are met with between the Caucasus and the Atlantic, and elaborate megalithic buildings which, for a reason not yet discovered, are restricted to the Maltese isles. The great buildings are now mostly in ruins, and of a few comparatively little remains, but to a visitor of these islands the impression of the megalithic monuments exceeds anything he had ever anticipated.

These buildings raise deep ethnical, social, and technical questions which are not easily answered. Legendary lore throws no light on the necessity which led to the undertaking of the laborious task, and it is only by careful observation of the ruins and their contents that one hopes to reconstruct the past of the monuments and of the people who raised them.

The Maltese megalithic monuments are distinguished by their bold design, their great symmetry, and

many cases the pitting is resorted to in order to bring into relief a geometrical pattern. This can be seen in some spiral decorations at Tarxien, but more especially in an altar of coralline limestone and in a slab found at Hagiar Kim.

Scrolled work is a characteristic feature of the Tarxien sanctuary. Spirals, grouped in various patterns, and cut in relief, are profusely displayed on blocks and slabs on end. The earlier spirals are flat and simple; the later ones are cylindrical, and branch off, here and there, very effectively. Simple and branched spirals are also painted in red ochre on the ceilings of two of the chambers of the Hal Saflieni Hypogeum.

The Tarxien excavations have shown that the Neolithic artists did not restrict their

or sitting in a reposeful position, as befits personages free from care and amply provided for, as a worshipped person should be. They had, mostly,



MORE REMARKABLE THAN THE PITTED WARE: A SPECIMEN OF MALTESE NEOLITHIC STUDDED WARE, WITH STUDS MADE SEPARATELY AND STUCK ON (FROM HAL SAFLIENI).

"The studded ware," writes Professor Zammit, "is much more remarkable than the pitted ware. The studs are elliptical or round, and they either cover the whole surface of the vase or are arranged so as to form a distinct pattern. In the best examples, the studs are black, and stand out boldly on a white-filled background."

subject to scrolls, but often attempted, with success, the modelling of animals and of human figures. The animals carved on stone blocks at Tarxien represent the victims used for sacrificial purposes. In a small rectangular room in the second temple two bulls and a sow are carved in relief. The drawing of these animals recalls to the mind the Palæolithic paintings of the French and Spanish caves.

Two friezes in another room represent smaller animals on a smaller scale. One of the friezes is decorated with two rows of eleven goats, each animal measuring 6 in. from head to tail. The animals face to the left and are shown in an attitude of motion; they have short tails and large wavy horns like the wild Persian goats. The second frieze, 5 ft. 6 in. long and 10 in. high, represents four goats, a fat pig, and a ram. That these animals were drawn from nature one is quite certain, for horn-cores of the goats, rams, and bulls depicted have been actually found piled up in recesses destined to preserve a portion of each animal slaughtered for sacrificial purposes.

Goats and bulls are likewise incised on a terracotta plate found at Hal Saflieni. The bulls are big animals with a small head, long tail, and large curved horns. The figure of the animals is brought out strongly by hatched lines. Well-defined clear spots show that piebald cattle were meant to be depicted. The smaller animals are goats with long horns bent backwards.

The human figures have also their own peculiarities; some are meant to represent worshipful personages or personified deities, and are shaped as corpulent figures either standing

detachable heads inserted in a socket, hollowed for the purpose. Considering the age of the figures, they are exceedingly well modelled and finished. Those made of terra-cotta are hand-burnished so as to appear as if they were glazed.

Some of the figures found at Tarxien are evidently meant to represent priests or other dignitaries. These are not shown as corpulent; they wear a large skirt attached to the waist, while the rest of the body is bare; with the clasped hands in front, they show the characteristic posture of a Sumerian priest. These latter statues show regular—nay, refined—features, and the head is covered with hair dressed like a wig.



PITTED WITH HOLES DRILLED BY A FLINT BORER, AND SHOWING A DESIGN OF A PLANT GROWING IN A VASE: A CORALLINE LIMESTONE ALTAR FROM HAGIAR KIM, TYPICAL OF MALTESE NEOLITHIC DECORATION.

Photographs by Courtesy of Professor T. Zammit, of the Valletta Museum.



WITH PITS OFTEN FILLED WITH A WHITE SUBSTANCE TO IMPROVE THE PATTERN: MALTESE NEOLITHIC PITTED WARE—SPECIMENS FROM HAL SAFLIENI.

"In the pitted ware, the pits are usually in horizontal rows, and either cover the whole surface, or fill up spaces between straight or curved incised bands. The pits are small, generally oval or round, sometimes crescent-shaped or linear, sometimes mere dots. They are often filled with a white substance which enhances the beauty of the pattern."

by the careful elaboration of the minutest detail. If the walls of the different rooms are examined, one is struck by the accuracy of the curves and by the perfect coincidence of the sides of the orthostatic slabs that come in contact. The surface of all the stones is carefully rubbed smooth; flat surfaces are not the rule, but a slight convexity is observed on the megaliths which is very pleasing to the eye.

Another very effective contrivance to decorate stone surfaces by very simple means was often resorted to by Neolithic people. This consisted in pitting the stone surface with small or large holes drilled by a flint borer or picked by a flint chisel. In some cases the holes are small and closely packed together; in others the pits are larger and far between. In this way an endless variety of pitting can be obtained. The result of this primitive decoration is very effective, and, seen from a distance, is found to harmonise perfectly with the general lines of the building. In



## "A SHRINE WHERE ALL CAN WORSHIP": THE SAVIOUR OF THE UNION.

PHOTOGRAPH BY INTERNATIONAL NEWSREEL. SUPPLIED BY TOPICAL.



"IN THIS TEMPLE, AS IN THE HEARTS OF THE PEOPLE . . . ENSHRINED FOR EVER": THE COLOSSAL STATUE OF ABRAHAM LINCOLN IN THE NEW LINCOLN MEMORIAL AT WASHINGTON.

The new Lincoln Memorial at Washington, a magnificent building on the model of a Greek temple, the gift of the State of Virginia, was presented to the American people by ex-President Taft on May 30, the day proclaimed by the President for the commemoration of soldiers and sailors of the United States who have fallen in all wars. Ex-President Taft recalled to a vast audience how Lincoln's influence had spread to all quarters of the globe, and described the Memorial as "a shrine where all can worship." President Harding, in accepting it for the nation, said: "The

Memorial is fittingly placed within view of the towering spire of the Washington Monument, because Washington, the founder, and Lincoln, the saviour of the Union, offer outstanding proof that representative and popular government, constitutionally founded, can find its own way to salvation and accomplishment." The great size of the statue, which is the work of the well-known American sculptor, Mr. Daniel Chester French, is indicated by the man seated below. The sun shines on it through the roof of the building.



# The World of the Theatre

By J. T. GREIN.

## IF THEATRES WERE SUBSIDISED: SOME PRACTICAL CONSIDERATIONS.

THAT subsidised theatres will one day be an established fact in this country I have not the slightest hesitation in affirming. Their advent, if not as imminent is as certain as is the advent of

to run at a loss for three years. And the initial capital necessary for that I would put roughly at £100,000. An enormous figure, I grant you, but not an extravagant one. Indeed, only by the initial expenditure of very heavy sums of money can the ideal of economy be achieved. Let me explain this.

Here is one example. The manager starts out with a comparatively small capital. He desires to procure the scenery for his first production, and to procure it as cheaply as possible. He cannot afford to make a new scene of his own, so he "borrows" one. The scene has to be brought to his theatre, and it has to be taken away again when no longer required. The "cartage" expense is proportionately enormous. It is so enormous that the total expenses are in a ratio of one to three of the total value of, say, a drawing-room scene. Multiply your expenses by three, and the scene would be yours; but you can only afford to "borrow" it; and off flies the money. If, on the other hand, you possessed, as you would possess in the case of a subsidised theatre, a complete scene-factory on the premises, you would find that the initial outlay necessitated would very soon pay, and more than pay, for itself.

### THE TALE OF A TABLE.

Another example. Twenty-six years ago, at a private performance, I produced Ibsen's "Ghosts" for the first time in England. For that performance I hired an exquisite inlaid table, as part of the furniture of Mrs. Alving's country-house. It was the first time I had seen that table. I have been seeing it ever since! For production after production it is hired by managers, and the owners have reaped a profit of heaven knows how much per cent. When, therefore, your under-capitalised repertory theatre hires that table, it is stumbling blindly in the direction of ruin. The repertory theatre must be rich enough not to be compelled to hire; it must be rich enough to possess its own well-stocked furniture storehouse, its own well-regulated furniture factory. Thus it will be able to use the same furniture again and again, and to use it in a disguised form. For our subsidised theatres, if they are efficiently run, will imitate the subsidised theatres of the Continent by having what is called a *cacheur* always on the premises; that is to say, a man who can "dodge things up" to look different, providing chairs which are not just what you want with false *papier-mâché* backs which are just what you want, and generally renovated out of all recognition.

In short, the repertory theatre must be self-supporting in every respect. It must begin by

step in and lend a helping hand as soon as it awakens to the national importance of art.

### THE REPERTORY HABIT.

Perhaps the question still lurks in your mind: "If the subsidised theatre is going to produce good plays, plays that are worth while, will the public visit them? Isn't there something inherent in the whole idea of repertory which is foreign to our disposition? Aren't we too lazy over our pleasures to trouble to look in the paper to see what's on to-night at the repertory theatre, and won't we choose instead to



AS THE LADY VIOLANTE, WIFE OF A VENETIAN GALLANT—HER FIRST "COSTUME" PART: MISS ELLIS JEFFREYS, IN "DECAMERON NIGHTS," AT DRURY LANE.

Photograph by Claude Harris.

Easter or the rising of the sun—a comparison which may also be read in the light of a simile. Subsidised theatres, not only in London, but all over the country, giving encouragement and support to the drama that counts and the interpretation that matters; subsidised theatres at popular prices, real value for money; subsidised theatres open on Sundays, and acclaimed by laymen and clergymen alike—they will come, and I hope to be alive to cheer them on.

What do we mean exactly when we talk of a subsidised theatre? We mean a repertory theatre supported by the State—a repertory whose mission is not only to keep alive, but to keep vital, the dramatic literature, as apart from the dramatic trash, of the nation; whose mission it is also to provide a soil in which fresh dramatic literature may take root and flourish. That is a mission which must be achieved by the State, because experience has proved that individual enterprise is too heavily hampered to carry such a campaign through to a triumphant conclusion. How is individual enterprise hampered? That question is simply answered. By lack of funds.

### SPADE-WORK AND CAPITAL.

Theatrical ventures, in the best of circumstances, incur a great element of risk. Even when you are putting up a single play for an extended run, the box-office bogey assumes alarming proportions—so alarming that possible backers, living ironically up to their name, turn their backs at their approach. Conceive, then, what obstacles present themselves when it is necessary to find capital for a venture which proposes to put up not merely one, but a score or even half-a-hundred plays! For this point must be realised at the outset: a repertory theatre that is going to last will not score an immediate success. There are months, even years, of spadework ahead of it. In fact, if the venture is to be a first-class venture, if it is to be guaranteed against failure, it must be prepared

spending and end by saving: if you begin by saving you will soon save yourself out of existence. And so the State must—the State or Municipality will—



THE HEROINE OF "WHIRLED INTO HAPPINESS," THE MUSICAL FARCE AT THE LYRIC THEATRE: MISS LILY ST. JOHN AS FLORENCE HORRIDGE, THE HAT-MAKER'S DAUGHTER.—[Photograph by Hugh Cecil.]

go to the Frivolity, where, we've been told, there's a capital show on?"

My unhesitating reply to all this is that it is merely a question of getting the public accustomed to repertory in the theatre. To say that they will never get accustomed to it is absurd. They have got accustomed to it already in many of our provincial cities, and they have got accustomed to it in London where opera is concerned. It needs some practice, but practice makes perfect. Good habits are as easy to acquire as bad ones.

### EDUCATING THE PUBLIC.

As to the objection that our public will never take to "good" plays, that has, I think, equally been disproved. Even if it had not, I should refuse to believe that our public had not the potentialities of the Continental public. I should consider it an insult to suggest that, given the chance, Londoners are not as ready to take art as seriously as Berliners, in whose city representations of Shakespeare, Ibsen, Hauptmann, and operas such as "Mignon" and "Tannhäuser" were all running at the same time a few weeks ago.

And we have practical demonstration of improvement. More years ago than I care to think about I produced "Thérèse Raquin." Nobody came to see it: it was "too good." Then, the other day up in Liverpool, I found that "Thérèse Raquin" was being played, and it was being played to audiences which packed the theatre from floor to ceiling and made the roof ring with their applause. What a change! And what a change for the better!



A FAMOUS FRENCH ACTOR-DRAMATIST AND HIS ACTRESS-WIFE SHORTLY TO APPEAR IN LONDON: M. AND MME. SACHA GUITRY.

The Guitry season at the Prince's Theatre is to open on June 12, as mentioned (with further details) under our full-page portrait, in this number, of M. Sacha Guitry's father, M. Lucien Guitry. Mme. Sacha Guitry's stage name is Yvonne Printemps.—[Photograph by Gerschel.]



## TO VISIT LONDON: A FAMOUS FRENCH ACTOR, BY A BRITISH PAINTER.

FROM THE PORTRAIT BY OSWALD BIRLEY IN THE SALON DE LA SOCIÉTÉ DES ARTISTES FRANÇAIS, PARIS. COPYRIGHT BY THE SYNDICAT DE LA PROPRIÉTÉ ARTISTIQUE.  
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THE ENTENTE IN ART: MR. OSWALD BIRLEY'S SALON PORTRAIT (AWARDED A MEDAL) OF M. LUCIEN GUITRY, WHO IS SHORTLY TO OPEN A GUITRY SEASON IN LONDON AT THE PRINCE'S THEATRE.

This portrait has a double interest at the moment, both as regards painter and sitter, and represents an *Entente* in two forms of art. In the first place it is the work of a British painter, Mr. Oswald Birley, exhibited, and awarded a medal, in the Salon de la Société des Artistes Français in Paris. Secondly, it is the portrait of an eminent French actor who is about to make another welcome appearance on the London stage, where he is already well known and admired. M. Lucien Guitry, we need hardly recall, is the father of M. Sacha Guitry, also

eminent both as actor and dramatist, and with the latter's wife (Yvonne Printemps) they form the famous Guitry trio. The new Guitry season in London is to open at the Prince's Theatre on June 12. The first play presented will be M. Sacha Guitry's "Pasteur," with M. Lucien Guitry in the title-rôle. Later, he will play Alceste in Molière's "Le Misanthrope." The family trio will all be seen in "Comment on Ecrit l'Histoire," and, with Jeanne Granier, in "Le Grand Duc." Other plays are also announced.





### THE LACE-MAKERS.

A SALON TRIBUTE TO A FAMOUS FRENCH PAINTER "DEAD 'ERE HIS PRIME": "LES DENTELLIÈRES," BY JOSEPH BAIL, RE-EXHIBITED THIS YEAR.

Joseph Bail, whose premature death last November in the fulness of his powers was a great loss to French art, is represented at the Salon de la Société des Artistes Français in Paris this year by two of his most famous works. One is that reproduced above—"Les Dentellières" (The Lace-Makers), which was exhibited at the Salon of 1902 and gained him the Médaille d'Honneur. The other is "La Lingerie de l'Hospice de Beaune," which was shown at the Exhibition at the Petit Palais in 1910.

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"EL-DJEM." BY M<sup>LE</sup>. JEANNE THIL. (IN THE SALON DE LA SOCIÉTÉ DES ARTISTES FRANÇAIS, PARIS.)



"COUP DE VENT." BY PAUL CHABAS. DES ARTISTES



EXHIBITED IN THE SALON DE LA SOCIÉTÉ FRANÇAIS, PARIS.)



"AU CIMETIÈRE D'EL-KETTAR." BY PAUL ÉLIE DUBOIS. (IN THE SALON DE LA SOCIÉTÉ DES ARTISTES FRANÇAIS.)



"M<sup>ME</sup>. GEORGES CARPENTIER." A PASTEL BY M. DE GOYON. (IN THE SALON DE LA SOCIÉTÉ NATIONALE DES BEAUX-ARTS.)



"FÊTE NOCTURNE." BY FRANÇOIS FLAMENG. (EXHIBITED IN THE SALON DE LA SOCIÉTÉ DES ARTISTES FRANÇAIS.)



"PORTRAIT DE M<sup>LE</sup>. LAUBEUF." BY J. G. DOMERGUE. (EXHIBITED IN THE SALON DE LA SOCIÉTÉ DES ARTISTES FRANÇAIS.)



"LA DANSEUSE." BY JOHN DA COSTA. (EXHIBITED IN THE SALON DE LA SOCIÉTÉ DES ARTISTES FRANÇAIS.)

## THE TWOFOLD "ROYAL ACADEMY" OF PARIS: NOTABLE EXAMPLES

In Paris there are now two Salons—the Salon de la Société Nationale des Beaux-Arts and the Salon de la Société des Artistes Français. The pictures here reproduced are from the latter, except the portrait of M<sup>me</sup>. Carpentier, wife of the famous boxer. A French art-critic, M. Louis Gillet, writes: "The Salons of to-day are not the Parisian event which this institution was thirty years ago, in the old Palais de l'Industrie, when there was only one Salon—

PHOTOGRAPHS BY VIZZAVONA. COPYRIGHT IN EACH CASE BY THE SYNDICAT DE

## OF CONTEMPORARY FRENCH ART FROM THE RIVAL SALONS.

the Salon. The schism of the Champ de Mars, even after the two rival societies returned to occupy the two sides of the Grand Palais, destroyed the old 'religion.' . . . The Salons had killed the Salon. Since the war, a new movement has begun. The Spring Salons are regaining their old importance. Their concurrence produces emulation."

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# The Best of the Book

## SECRET INTELLIGENCE: "RADISHES" AND REDS IN SOVIET RUSSIA.\*

A YEAR after the Revolution in Russia, Paul Dukes, then in Moscow, received from the British Foreign Office an unexpected telegram: "Urgent. You are wanted at once in London."

Obedying the call, he landed at Aberdeen and was passed through to King's Cross. A car was in waiting, and he was driven to a building in a side street near Trafalgar Square.

"The chauffeur had a face like a mask." He acted as guide to the top floor, to the roof, and then to a room some ten feet square.

There an officer in Colonel's uniform greeted the traveller, and said briefly: "You doubtless wonder that no explanation has been given you as to why you should return to England. Well, I have to inform you, confidentially, that it has been proposed to offer you a somewhat responsible post in the Secret Intelligence Service."

Dukes gasped, and stammered: "But I have never—May I ask what it implies?"

"Certainly," was the reply. "We have reason to believe that Russia will not long continue to be open to foreigners. We wish someone to remain there to keep us informed of the march of events."

Dukes was given until the morning to consider.

On the next day he kept the appointment. This time the Colonel was in a room with walls hidden by bookcases. Dukes received instructions as to his mission. Then the officer rose. "I will see if—er—the Chief is ready," he said.

Left alone, Dukes began to look at the books.

"My attention," he writes, "was arrested by an edition of Thackeray's works in a decorative binding of what looked like green morocco. . . . I took down 'Henry Esmond' from the shelf. To my bewilderment the cover did not open, until, passing my finger accidentally along what I thought was the edge of the pages, the front suddenly flew open of itself, disclosing a box! In my astonishment I almost dropped the volume and a sheet of paper slipped out on to the floor. I picked it up hastily and glanced at it. It was headed 'Kriegsministerium, Berlin,' had the German Imperial Arms imprinted on it, and was covered with minute handwriting in German. I had barely slipped it back into the box and replaced the volume on the shelf when the Colonel returned."

The Chief was not in, "but," said the officer to Dukes, "you may see him to-morrow."

"You are interested in books?" he added. "I collect them. That is an interesting old volume on Cardinal Richelieu, if you care to look at it." It was immediately above the "Henry Esmond."

"I took it down warily," notes Dukes, "expecting something uncommon to occur; but it was only a musty old volume in French, with torn leaves and soiled pages. I pretended to be interested."

Then he was dismissed, with "Come in to-morrow." The next day he was again ushered into the room of books. "I see you like my collection," said the Colonel genially. "That, by the way, is a fine edition of Thackeray. . . . Would you not like to look at it?"

Dukes glanced at the Colonel. His face was expressionless.

He rose and took down "Henry Esmond" from the same place as before. It opened quite naturally—nothing more than an *édition-de-luxe* printed on India paper and profusely illustrated!

"It is a beautiful edition," said the Colonel.

Then they went to see the Chief. Another surprise, a revelation.

"In the capacious swing desk-chair, his shoulders hunched, with his head supported on one hand, busily writing, there sat in his shirt-sleeves—" But that

cannot be divulged. "I may not describe him," writes Sir Paul, "nor mention even one of his twenty-odd names."

A welcome and further orders, and Dukes, still in the roof labyrinth, was "put through" the ciphers and taken to the laboratory "to learn the inks and all that."

Thus, dramatically, began the intricate task that won Paul Dukes his well-deserved Knight Commandership of the Most Excellent Order of the British Empire. Probably there were ignorant busybodies to ask "Why?" when it was gazetted.

Dukes returned to Soviet Russia by way of Archangel and Helsingfors, from which he went to Viborg disguised as a middle-class commercial traveller. There he met the Russian officer known as Melnikoff.

of a tub of washing or the cistern of the water-closet." So, with great guile and astute precautions, Dukes avoided arrest; and it must be recalled that when he became too "hot" in one disguise, he was ready with another. A case in point is interesting.

He shaved off his beard and had his hair cut. "Except for one detail, my transformation was now complete. Cutting open the lapel of the jacket I was discarding, I extracted a tiny paper packet, and, unwrapping it, took out the contents—my missing tooth, carefully preserved for this very emergency. A little wadding served effectually as a plug. I inserted it in the gaping aperture in my top row of teeth, and what had so recently been a diabolic leer became a smile as seemly (I hope) as that of any other normal individual."

All of this must not be taken, however, to mean that Sir Paul went about behaving like the hero of a dime novel. On the contrary, the slightest sign of eccentricity would have betrayed him. His natural wit and his knowledge of the country, the people and the language, allied to a highly developed bump of suspicion, saved him.

The result was much invaluable "inside" information. "Red Dusk and the Morrow" is full of significant things, things that all should read and remember when Russia-as-she-is is under discussion. Lack of knowledge is a very dangerous thing, and never more dangerous than when it is of a huge country in the throes of re-birth. Sir Paul cuts away many a mesh of misunderstandings.

He is notably clear on parties and personalities—on the gulf between government by Soviet and government by Bolshevism—two very different affairs!—on such leaders as Zinoviev, otherwise Apfelbaum; Lenin, who has moderate and compromising tendencies and controls domestic affairs; and Trotsky, who plays the dominant part in the promotion of the world revolution.

"Leo Bronstein, the genius of the Red Army, now universally known by his more Russian-sounding pseudonym of Trotsky, is the second of the triumvirate of Lenin, Trotsky, and Zinoviev, who guide the destinies of the Russian and the world revolution. . . . His first outstanding characteristic is overweening ambition; his second—egoism; his third—cruelty; and all three are sharpened by intelligence and wit of unusual brilliancy." To which Sir Paul adds: "The army is Trotsky's as long as he can feed it." Without it, even he could not control the "undesirables" and the "radishes," as he has dubbed those Red only on the outside!

As speakers, the leaders vary as much as they do in themselves.

"All have their distinctive styles. That of Trotsky, with poised, well-finished, well-reasoned phrase, is volcanic, fierily hypnotic; that of Zinoviev, torrential, scintillating with cheap witticisms, devoid of original ideas, but brilliant in form and expression; that of Lunacharsky, violent, yet nobly and pathetically impressive, breathing an almost religious fervour. Lenin differs from all these. He knows and cares for no rhetorical cunning. His manner is absolutely devoid of all semblance of affectation. He talks fast and loudly, even shouts, and his gesticulations remind one of the tub-thumping demagogue. But he possesses something the others do not possess. . . . Lenin has never ceased to believe not only that the Russian bourgeoisie as a class is necessary to the State, but that the entire Russian peasantry is and always will be a class of small-property-owning farmers with the psychology of the *petit bourgeois*. . . . Astonishingly ignorant of world events and completely out of harmony with Western workers, Lenin has maintained his position in Russia simply by his understanding of the Russian peasant character. . . . In all other respects Lenin is a dogmatic disciple of Karl Marx."

Without question, "Red Dusk" will astonish, enlighten, and "hold" all who read it. E. H. G.



ON SECRET SERVICE IN SOVIET RUSSIA: SIR PAUL DUKES IN DISGUISE—WITH AND WITHOUT TOOTH!—AND AS HIMSELF.

Sir Paul Dukes had to adopt various disguises. One of them was aided by the replacing of the tooth seen to be missing in the first photograph.

Four Photographs from Sir Paul Dukes' "Red Dusk and the Morrow," by Permission of the Publishers, Messrs. Williams and Norgate.

Two days later, with a forged "certificate of identification," as "Joseph Afrenko, in the service of the Extraordinary Commissar of the Central Executive Committee of the Petrograd Soviet of Workers' and Red Armymen's Deputies, in the capacity of office clerk," he set out to pierce the lines of the Red patrol.

Crossing the river by night without being found out was not easy, but it was done, and Dukes caught a train to Petrograd.

The rest is a story of privation, adventure, ever-present peril, ingenuity and intrepidity, false papers, false names, disguises, nerve-wracking journeyings, days and nights of grave uncertainty.

Even when information had been obtained, it needed artistry to transfer it to the proper quarters.

Notes had to be written on tracing paper and hidden. Messengers were apt to "disappear," none knew when or how. An open, pencil-scrawled letter, would contain messages in invisible ink. In case of capture, every communication had to seem what it was not. "I wrote mostly at night," chronicles Sir Paul, "in minute handwriting on tracing-paper, with a small indiarubber bag about four inches in length, weighted with lead, ready at my side. In case of alarm all my papers could be slipped into this bag and within thirty seconds be transferred to the bottom

\* "Red Dusk and the Morrow: Adventures and Investigations in Red Russia." By Sir Paul Dukes, K.B.E., formerly Chief of the British Secret Intelligence Service in Soviet Russia. (Williams and Norgate; 75s. net).





ETON COLLEGE: (1) THE COLLEGE FROM THE SLOUGH ROAD, SHOWING (ON LEFT) THE WALL AGAINST THE OTHER SIDE OF WHICH THE "WALL GAME" IS PLAYED; (2) CALLING "ABSENCE" IN THE COLLEGE YARD.

Eton may justly be called the greatest school in the world, as regards fame and prestige and historical associations. "No other school," writes Mr. Ralph Nevill in his book, "Floreat Etona," "can claim to have sent forth such a cohort of distinguished figures to make their mark in the world, and of this fine pageant of boyhood not a few, no doubt, owed their success to the spirit of manly independence and splendid unconscious happiness which the genius of the place seems

to have the gift of bestowing." Eton College was founded in 1440 by King Henry VI., whose statue stands in the School Yard, on the lines of William of Wykeham's foundation, 53 years earlier, at Winchester. Our readers will remember that drawings of Winchester College by the same artist, Mr. Henry C. Brewer, appeared in our issues of March 25 and April 8 last. The centre gateway in the School Yard at Eton (seen above) was built by Provost Lupton about 1536.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY HENRY C. BREWER, R.I. COPYRIGHTED IN THE UNITED STATES AND CANADA.



# "YE DISTANT SPIRES, YE ANTIQUE TOWERS, THAT CROWN

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED



# THE WATERY GLADE": ETON—THE PREMIER PUBLIC SCHOOL.

LONDON NEWS" BY HENRY C. BREWER, R.I.



ETON COLLEGE: (1) ETON FROM BARNES POOL BRIDGE, SHOWING THE HOUSE (CENTRE) SCHOOL AND LONG WALK; (4) INTERIOR OF UPPER SCHOOL, WHERE MANY FAMOUS

WHERE GLADSTONE WAS A BOARDER; (2) THE COLLEGE FROM THE THAMES; (3) UPPER NAMES ARE CARVED; (5) LOWER SCHOOL, THE ORIGINAL ETON SCHOOL-ROOM.

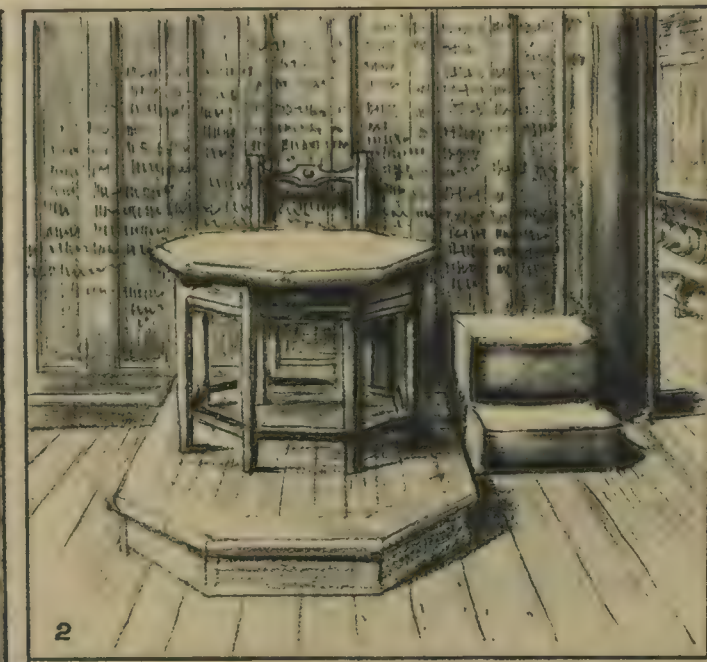
Among its many other distinctions, Eton can boast of being celebrated in literature by one of the greater English poets. Other schools, no doubt, can claim incidental allusions, but, if we except Matthew Arnold's "Rugby Chapel," which of them has a famous poem all to itself like Gray's "Ode on a Distant Prospect of Eton College"? On some of the drawings given above the artist supplies the following notes: "(1) Eton from Barnes Pool Bridge. To the left are College shops. Baldwin's Store is the gabled house, the oldest house in Eton, until recently a boarding-house, but now occupied by two or three of the masters. The house in the centre is the Corner House, where Gladstone was a boarder. (4) Upper School is now used for examinations and lectures. Formerly it was

divided by curtains into class-rooms. The panelling is inscribed with numerous names. When leaving a boy pays a fee for having his name carved, but formerly the boys cut their own names, and among them are those of Wellington, Pitt, Gladstone, and many other famous men. The busts above the panelling are those of famous Etonians. (5) Lower School is part of the original building. The woodwork supporting the ceiling was added in Queen Elizabeth's time, and is said to have been a gift from her of timber from the Spanish Armada. The wood is Spanish chestnut." In "Forest Etona," by Ralph Nevill, we read: "The original Eton school-room was the present Lower School, which happily remains practically in its original state."—[Drawings Copyrighted in the United States and Canada.]



## ETON COLLEGE: AGAR'S PLOUGH; THE WHIPPING-BLOCK; THE HALL.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY HENRY C. BREWER, R.I. COPYRIGHTED IN THE UNITED STATES AND CANADA.



ETON COLLEGE: (1) CRICKET ON AGAR'S PLOUGH, WITH WINDSOR CASTLE IN THE BACKGROUND; (2) THE HEADMASTER'S ROOM, WITH THE WHIPPING-BLOCK; (3) THE HALL, WITH OLD FIREPLACES RECENTLY DISCOVERED.

"Agar's Plough," writes Mr. Brewer in a note on his drawings, "is the latest field to be acquired by Eton College. Most of the cricket matches are now played on this field. The whipping-block in the Headmaster's room has on several occasions been abstracted by the boys. The interior of the Hall shows part of the original building of Henry the Sixth's time. The fireplaces were found behind panelling, during a recent restoration." Windsor, of course, stands

on the opposite side of the Thames, so that in the scene of the upper drawing the river is between the cricket field and the Castle. Of the Hall Mr. Ralph Nevill says, in "Floreat Etona": "A considerable portion of the existing structure dates from about 1450. . . . Near the oriel window there still stands the iron reading-desk from which, in old times, a scholar used to read out passages of Holy Writ. In early days he appears to have been known as 'the Bibler.'"





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A black and white line drawing of a man with a large, bushy head of hair, wearing a short-sleeved shirt and shorts, standing with one arm raised. The drawing is simple and stylized, with a focus on the man's head and hair.

HARROGATE.—W. G. ALLEN & SON,  
HARROW.—J. ROGERS & SON, Promenade.  
HASTINGS.—LEWIS HYLAND & Co., Queen's Rd.  
HERNE BAY.—JOHN GORE & SONS, William St.  
HILTON.—E. BIRMINGHAM, The Arcade.  
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HULL.—G. F. & PERCIVAL, Market Place.  
ILFRACOMBE.—J. PUGSLEY & SON, High St.  
ILKLEY.—BARKER BROS., Leeds Rd.  
IPSWICH.—J. C. GRIMWALD, The Arcade.  
KEIGHLEY.—F. PARSONS, 25, Low St.  
KETTERING.—WIEBE BROS., High St.  
LANCASTER.—R. STANTON, Cheapside.  
LEAMINGTON.—B. ROGERS KNIGHT, Parade.  
LEEDS.—J. F. & SONS, The Arcade Lane.  
LEEK.—JOHN SUTTON, The Arcade.  
LEICESTER.—W. SALT, 54, The Arcade.



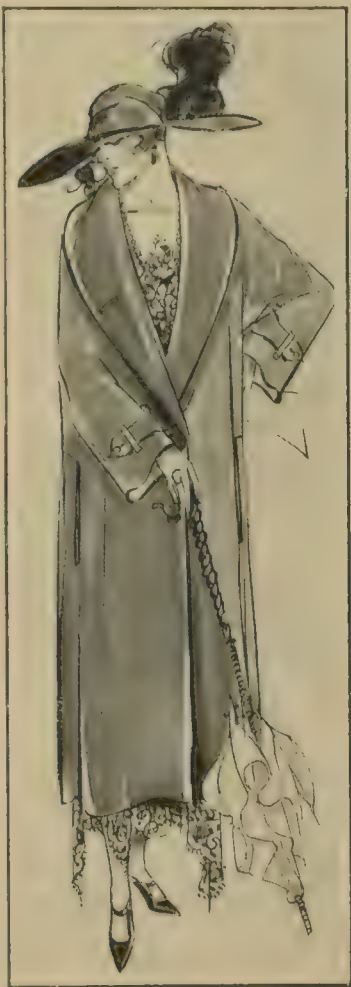
# THE WORLD OF WOMEN.

AT the Royal Caledonian Ball the women were quite outshone in brilliant and gallant appearance by the men. Those who danced in the reels and many besides were in full Highland dress, either military or that of their respective clans. Two pipers of the Scots Guards, led by a Pipe Major, played as the procession entered the ball room. The first couple were the Duke of Atholl and the Countess of Cawdor. They did not dance, as the Duke of Atholl had hurt a leg, and Lady Cawdor said her dancing days were over. The reels formed, the Duke and his partner retired to the dais for patrons. Lady Cawdor wore black, with fine diamond ornaments. The ladies in the reels were in white, with the silk tartans of their clans across their shoulders. I was fascinated by a broad band of diamonds worn by the Duchess of Buccleuch right across the bodice of her black tulle and jet dress. It was quite two-and-a-half inches broad, with a large medallion design in the centre, and was at once imposing and beautiful, for the design was good and the setting superb. The Duchess wore a collet necklet of very large and very fine diamonds, also diamond ornaments in her hair. It was to do honour to the national ball that her Grace of Buccleuch was thus gloriously bedecked. The diamond band must be a girdle in its ordinary employment, and is quite the loveliest I have ever seen, and I know three. The Duchess of Atholl, with her cream-coloured satin and lace gown, and tartan sash, wore a high tiara of very fine emeralds and diamonds. Lady Glentanar's diamonds were also very fine. It is an occasion when patronesses do wear their most imposing jewels, with a result that the ball is always brilliant.

The engagement of Brevet Lieutenant-Colonel the Hon. George Vere Arundell, 1st Life Guards, to the Hon. Lucia White settles one of the most eligible of bachelors, and up to now a very determined one. He has the D.S.O., a military O.B.E., and stands something over six feet. He is the only son of Viscount Galway and of the late Lady Galway, a very tall Peeress. He has one sister, who is also more than common tall, the wife of Lieutenant-Colonel G. H. J. Skelington-Smyth, D.S.O. The Hon. Lucia White is the younger daughter of Lord and Lady Annaly. By her marriage Queen Alexandra will lose her second Maid-of-Honour, to which office Miss Lucia White was appointed in 1919. Her elder sister is the wife of Captain J. G. Lowther, D.S.O., M.C., and her only brother was A.D.C. to General Lord Horne, and has the M.C. and the Legion of Honour. He married Earl Spencer's second daughter in 1919. Lord Annaly is permanent Lord-in-Waiting to the King, and is a great favourite at Court. Lady Annaly has for years been more or less an invalid, and has not gone into society. Lieutenant-Colonel George Vere Arundell and his fiancée are an imposing-looking couple.

There is something about perfumed face-cream which after a time becomes wearisome. Also, if it is not of the scent frequently used, there is a lack of olfactory harmony. Ven Yusa oxygen cream is such a universal favourite that its patronesses will be glad to know that the manufacturers have just introduced an unscented variety which has only its own natural fragrance—one that harmonises with any scent, so

delicate and subtle is it. In buying this favourite skin protector and improver, it is well to remember that the unscented Ven Yusa has a blue seal and the scented a gold seal on their respective cartons.



A FEATHER-WEIGHT YET STORM-PROOF COAT.

Messrs. Elvery's, of 31, Conduit Street, have made storm-proof coats and wraps of every description their speciality. The one above is of satin, and folds into an envelope, and yet protects the wearer from any damage by the elements to her flimsy frock. It can be had in various colours

The attendance of the King and Queen, the Duke of York, and Princess Victoria at the Opera set upon the British National undertaking the seal of royal approval. The Queen looked remarkably well in a dress of clove-pink satin with creamy-hued lace. Her Majesty wore a line of magnificent diamonds in her hair like a narrow bandeau. A collet necklet of similar-sized gems was worn, and a pendant, also three corsage ornaments of diamonds. There was some little sensation about the loss of some of the Queen's jewels, which proved, happily, a very temporary one—the necklet had become unfastened, but was quite safe. Princess Victoria wore black chiffon and lace, and some diamonds, including a long diamond chain to her lorgnette. The Lord Chamberlain, looking quite at home in the art of walking backwards, ushered them into their box and carefully arranged the curtain behind the Queen. The Duke of Atholl is a very courtier-like Highland soldier. Countess Fortescue, in attendance on the Queen, was in white and silver, and wore a wreath of very bright green leaves in her hair, with pearls for berries. The Duchess of Atholl was in a box with friends. Her dress was black satin and lace, and she wore a high diamond hair-ornament.

Many of the women of the world desire greatly to have beautiful homes—more beautiful, if possible, than anyone else's. This is a difficult problem; not as full of danger as those which confronted the Prime Minister at Genoa, perhaps, but still unsettling to the feminine mind. If mistakes are made, all but the very rich have to settle down and live with them—a constant and irritating reminder of failure. A booklet issued by Hampton, Pall Mall East, obviates all reason for suffering these disagreeable home mates. In design, in colour, in taste, Hampton's booklet, simply entitled "Spring 1922," is an infallible guide how to have home restful, harmonious, and up to date, with, perhaps, lovely old-world things, but always just right. There is not any need to say that Hampton's things are first-rate and of excellent value, because the firm's reputation proves this. Anyone looking through the coloured and uncoloured pages of their newest booklet will know that what the firm cannot supply in the way of making home all that home ought to be is not worth having.

There was a meeting last week of interest to all women, because it was on behalf of the remarkable work established by Lady Henry Somerset for women on whom the curse of alcoholism had fallen, and which is a memorial to her. The meeting was at Mrs. Simon Hartogg's house in Grosvenor Street, and it was a largely attended one. Princess Christian was there, and Princess Marie Louise. Almost everyone knows of Lady Henry Somerset's colony at Duxhurst for inebriate women, and of the Nest established there by her for the little children of inebriate parents. Her wonderful influence and patience are also well known.

It was explained by the Earl of Shaftesbury—who acted as chairman because Lord Frederick Hamilton had temporarily lost his voice—that the work was greatly restricted owing to lack of money, but he urged it must

not be allowed to die. Lady Henry Somerset gave up the whole of her life to her work, and was for a time President of the World's Temperance Women's Union. This she resigned because she could not see eye to eye with the American section about prohibition being the best way to stop intemperance, and since that resignation she was almost continuously in residence at Duxhurst directing and upholding the work there.

Father Russell, of St. Alban's, Holborn, who had intimate knowledge of Lady Henry, made a delightfully human little sketch of her character, and said that she was a second St. Rita, called by the Italians Santa delle Impossibile, because she was indeed the Saint of the Impossibles. Lady Henry's success was as remarkable as her energy and patience, because she gave hope to women who had been thirty or forty times in prison for drunkenness, and reclaimed them as useful citizens. It would indeed be a tragedy if what she did so splendidly should not be continued, and this would certainly be her fitting memorial. Mrs. Kendal and Mrs. Harry Trench, a cousin of Lady Henry's, also spoke; and I believe the meeting resulted well financially.

The wedding of King Alexander of Serbia and of the Croats and Slovenes, who is in his thirty-third year, to Princess Marie, second daughter of the King and Queen of Roumania, is an interesting event to us. Princess Marie finished her education here, and spent a season in London, where she became a great favourite. She is ten years younger than King Alexander, and is a pretty and a clever girl. From her childhood she always loved England, and speaks in English always from choice. In her family circle she is known as Princess Mignon. Happily, her elder sister, the Crown Princess of Greece, is out of danger, and the Duke of York goes to the wedding and takes the present of the King and Queen to their young cousin.

The wedding will be a great event in Belgrade. The Serbians are enthusiastic about their pretty and charming little Queen. Not that she is very small, but so pretty and dainty that "Mignon" and *petite* seem words to suit her. She possesses her mother's personal magnetism, and the general opinion is that King Alexander is a lucky man. A. E. L.



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## SCIENCE JOTTINGS.

CONCERNING NESTLING BIRDS.

SOME little time ago I was subjected to very savage and abusive criticism concerning certain comments of mine in this column on collections of egg-shells. I am now subjected to criticism on

Mr. Burns's views on this theme, set forth in a very able essay—which he has kindly sent me—will be read by all ornithologists with profit, for he has brought together some new and interesting facts, and has reviewed the work of earlier workers in this field with great fairness and acumen.

Briefly, my hypothesis was this: That the earliest birds were arboreal, and that their young were of what is known as the "nidifugous" type—that is to say, were active almost from the moment of hatching, and climbed about the branches of the tree in which the nest was placed.

The earliest bird yet discovered was the *Jurassic Archaeopteryx*. Its foot bore an exceedingly close resemblance to that of a crow, and this is in itself convincing evidence of a tree-dweller. But the only nesting trees of that period were conifers, so that its eggs must have been laid on a platform of sticks, such as many birds build to-day, or upon the stools of decaying tree-ferns.

In the course of time some of the descendants of *Archaeopteryx* migrated to the open country, and perforce nested upon the ground, while some retained the primitive custom of nesting in trees; and, in consequence, the young, by a process which we may liken to premature birth, hatched out earlier than did the nestlings of their forbears, so that they emerged in a helpless condition, requiring the constant care of their parents. However inconvenient this may have been for the parents, it was beneficial for the race, since it lessened infant mortality by restricting the activities of the youngsters until their wings had grown strong enough to fly. Before this stage of evolution had been arrived at, it is probable that there was a very considerable infant mortality. For young which were unduly active would straggle about all over the tree, and thus fail to be regularly fed or not fed at all, or they would fall to the ground and get lost amid the undergrowth. Hence the condition to-day of the young crow or thrush, on the one hand, hatched blind, naked, and helpless, but safely ensconced in a nest; and on the other the young pheasant or water-hen, which can roam with its parents wherever they go.

My interpretation of these differences was based on some very curious evolutionary links, which can be traced in the developmental history of the wings of *Archaeopteryx*, that strange South American bird the Hoatzin, and the chicks of the game-birds. In the fossil bird the three digits were markedly longer than in modern birds, in proportion to the size of the wing, and each digit was armed with a claw. In the wing of the Hoatzin we have the fossil wing reproduced, save that the claw of the third finger has disappeared. In the wing of the young game-bird the claw of the second digit has vanished, but it is present in the embryo. But more than this. The development of the outermost quill-feathers in the wing of the nestling

Hoatzin is arrested until the inner feathers have grown large enough to afford a surface big enough to break the force of a fall from the tree when climbing. As soon as this stage is arrived at, the arrested feathers speedily grow and the wing shortens, the loss of the claw of the second finger adding to this abbreviation.

In the wing of the nestling game-bird the development of the outermost primaries is arrested in like manner, as though it were still the wing of a tree-dwelling chick. If this be not the interpretation, then these rates of growth are meaningless.

Mr. Burns is inclined to doubt the validity of my reasoning because he finds certain apparent exceptions to my rule. But these, I venture to think, will be found to be really special adaptations to particular circumstances. There are exceptions to every rule.

W. P. PYCRAFT.



UNVEILED BY FIELD-MARSHAL SIR WILLIAM ROBERTSON: THE WOKING WAR MEMORIAL.

The Woking War Memorial, with its bronze figure of Winged Victory, was unveiled by Field-Marshal Sir William Robertson on Empire Day, May 24. The designer and sculptor was Mr. F. W. Doyle Jones, R.B.S.—[Photograph by A. E. Harris, Woking.]

account of a hypothesis I ventured to put forth, some years ago, on the subject of nestling birds. But this time my critic—Mr. Frank Burns, an American naturalist—is not only courteous, but exceedingly kind and appreciative. He only "ventures" to suggest that in some aspects my hypothesis may need amendment. This may very well be the case. A hypothesis is no more than a tentative suggestion, put forth to stimulate further investigation by all who are, or believe themselves to be, competent to undertake the task.



A CITY WAR MEMORIAL: THE DOME WINDOW IN THE BALTIC EXCHANGE AFTER THE UNVEILING.

The Baltic Exchange War Memorial, unveiled on June 1 by General Sir H. A. Lawrence, consists of a large window designed by Mr. Dudley Forsyth, with figures of Faith, Truth, Fortitude, Justice, and Hope, and above in the dome the Temple of Fame and scroll of victory.—[Photograph by G.P.U.]

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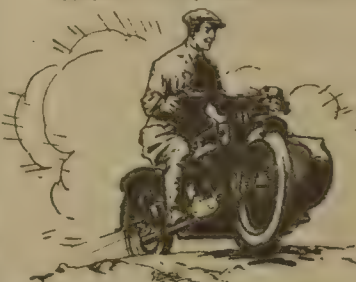
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## THE CHRONICLE OF THE CAR.

Self-Measuring  
Petrol Pumps.

Two recent prosecutions at Swindon have focussed attention on the question of public control of the ever-increasing number of kerbside petrol pumps, and some very misleading comments (apparently

Statute Book before the advent of self-measuring pumps, and consequently does not make proper provision for their control by local Inspectors of Weights and Measures. This defect in the law is unfortunate for all concerned, but cannot, in fairness, be considered a reflection upon either the makers, marketers, or owners of the pumps, who are more than anxious that the pumps should be subjected to official control. Before the "Golden Pumps" were introduced to this country the legal aspects of the matter were discussed officially with the Board of Trade, and as a result these pumps have been sold, installed, and used under the protection of a notice affixed to each pump, the terms of which were decided by the Board of Trade, Standards Department. In other words, everything possible has been done to comply with such law as exists on the point. The self-measuring petrol pump is an unquestionable convenience. It has come to stay, and will in time become the prime factor in reducing the cost of distribution, with consequent benefit to the consumer; and the sooner the law on the subject is brought up to date the better for all concerned.



WITH DUNLOP TYRES LOOKING LIKE NEW AFTER THE SCOTTISH SIX DAYS' TRIAL: THE MARTINSYDE MACHINES THAT CAME THROUGH WITHOUT LOSING A SINGLE MARK.

Messrs. Martinsyde congratulated the Dunlop Company on the reliability of the tyres during the trials, and their perfect condition at the finish. By the novel placing of the rear wheels, a fair view of the whole tyre equipment is given in the photograph.

inspired) have appeared in the Press. In the first place, it should be remembered by the motoring public that neither of the prosecutions related to short measure. They were simply prosecutions for the technical offence of "using for trade an unstamped measure." Previous prosecutions on the same lines have failed, it being held that self-measuring petrol pumps are not "measures" within the meaning of the Weights and Measures Act, but are "measuring instruments," and as such are not within the scope of Section 29 of the 1878 Act, under which section the charges were brought. The fact is that the existing weights and measures legislation was put on the

## The Angus-Sanderson.

We have passed through trying times since the Armistice, and probably no trade has suffered more than the motor industry, of which such great hopes were expressed three years ago. It is gratifying, however, to be able to look back over these troublous times, and to realise that the worst is over. The future prospect may even be said to look bright. A scheme which created great public

interest after the war was the ambitious but none the less promising project of those responsible for the mass production of the Angus-Sanderson car, which was to be the ideal owner-driver's car, produced at a moderate price.

Up to a point this scheme was eminently successful, and many Angus-Sanderson cars were bought and highly approved of by the trade and public alike. This car achieved popularity right from its inception, and general regret was expressed on all sides that, for a time, manufacturing had to cease. This was largely due to unforeseen labour troubles and to the fact that all efforts to bring under one control those making the more important parts of the car were unsuccessful. It was generally admitted that the Angus-Sanderson was far too good a car to be allowed to go under, and strenuous efforts were made to put the car on a new footing. Happily, after a time, those responsible for manufacturing the more important parts of the car were brought together, and an entirely new company was formed under one control. A large and modern works has been acquired at the London Aerodrome.

(Continued overleaf.)



WIFE OF THE CONTROLLER OF "FIAT" INTERESTS IN THIS COUNTRY: MRS. D'ARCY BAKER, LEAVING HER HOUSE AT TAPLOW.

Mrs. D'Arcy Baker is a daughter of Countess Temple, and wife of Mr. D'Arcy Baker, who controls "Fiat" interests in this country. She is a recruit to the ranks of lady racehorse owners.

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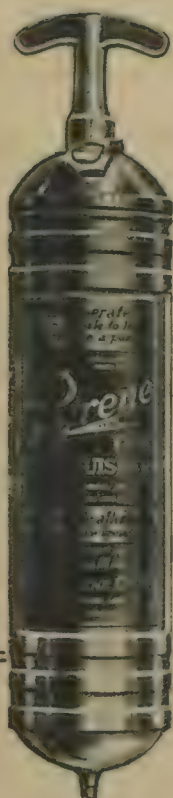


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*Continued.*

Hendon, and already the new Angus-Sanderson cars are being turned out in increasing numbers. Its old popularity is fast returning, and the present method of manufacture has resulted in an already good car being improved in mechanical detail, whilst the general assembly and finish are even better than ever.

#### New World's Records.

On May 17 at Brooklands, Mr. K. Lee Guinness, driving a twelve-cylinder Sunbeam, made faster times than the previous world's records for the half-mile, kilometre, mile and two miles. His speeds and those of the previous records are as follows—

	Time.	Speed.	Previous Speed.
	sec.	m.p.h.	m.p.h.
Standing Start.			
Half Mile - - -	23'46	76'72	71'25
Kilometre - - -	26'785	83'51	73'57
Mile - - - - -	37'255	96'63	87'34
Flying Start.			
Half Mile - - -	13'23	136'05	127'877
Kilometre - - -	16'725	133'75	125'947
Mile - - - - -	27'87	129'17	124'10
Two Miles - - -	58'965	122'11	122'05
One Lap - - - -	80'72	123'39	

These records were made on 120-mm. Palmer cord tyres.

#### A Wonderful Record.

The "A.C." light car, which has recently proved its powers of sustained work by establishing a new double twelve-hour record at Brooklands, has now given an astonishing demonstration of its capabilities for speed. Recently the four-cylinder "A.C." created

two new world's records by doing the five miles and ten miles, flying start, at 100'75 m.p.h. and 100'59 m.p.h. respectively. This car, which was entered by Mr. F. S. Edge and driven by J. A. Joyce, is the only car of its class in the world which has reached a speed of 100 m.p.h.

For the fire protection at the starting base of the T.T. Races at the Isle of Man, the Auto-Cycle Union authorities have again selected the Pyrene Fire Extinguisher. This popular little fire-fighter is also being used officially at Brooklands again, where the scarlet uniform of the Pyrene firemen is now a familiar feature of the motor race meetings.

W. W.

Popular as the fountain pen has undoubtedly become in recent years, the steel pen still holds its own, especially in commercial and legal circles, where the real art of handwriting is practised. Moreover, it is possible to select from the really comprehensive range of pens made by such firms as, for instance, Messrs. Perry and Co., literally a pen for every style and for every purpose.

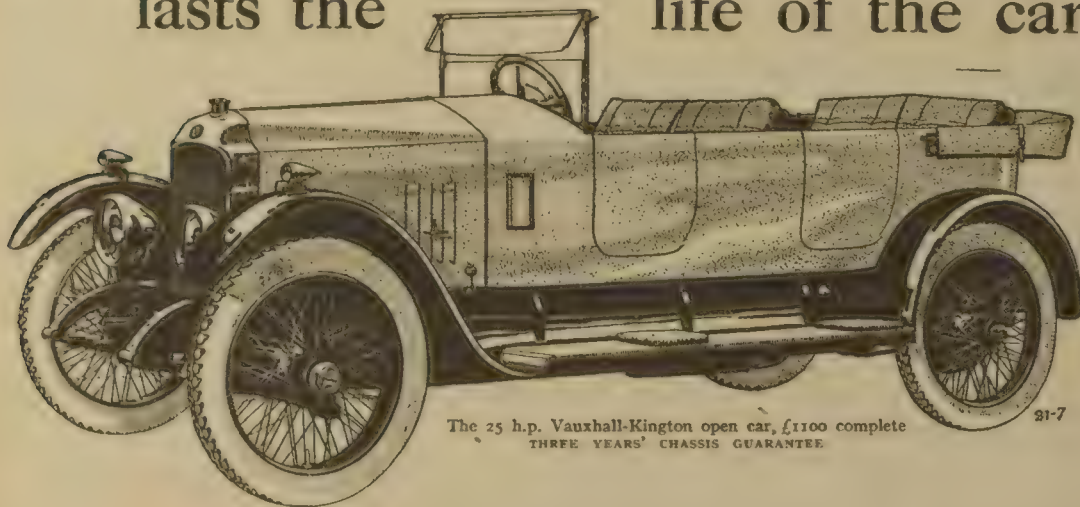
Pupils of Jean de Reszke recently gave a remarkable concert at his villa at Nice, before a very fashionable audience, including the Duke of Connaught, Princess Murat and Princess Lobanoff. The rendering of part of the third act of Wagner's "Valkyrie" would have roused enthusiasm at Bayreuth or Covent Garden. Notable amongst the pupils were Mlle. Clara Rabinowitch, Madame Townsend, Señor Juan Lorenzo, M. W. Johnstone-Douglas (a remarkable Scottish baritone), Miss Beatrice Stanley, Mlle.

Gabrielle Christman (from the Petrograd Opera), Miss Elizabeth Burgess, M. Irving Jackson (an American baritone), Miss Dorothy Landers, and M. Arthur Larking.

A wine which is achieving a large measure of popularity is "Golden Guinea." A French white sparkling wine of delightful bouquet, and with that much-appreciated flavour of the Muscat grape, it possesses at the same time all the characteristics of the old-time German Moselles. It need hardly be said that, now that France produces a wine like Golden Guinea, those whose memories do not suffer from shortness will no longer affect the wines of Germany.

The importance of advertising to modern commercial development is exemplified by one outstanding fact, that during the slump last year the businesses that suffered least were those which advertised. The strongest possible argument in favour of advertising is given in a quotation from a speech by the Earl of Balfour, which prefaces the 1922 edition of "Practical Advertising"—it is an inspiration to all progressive business men. The book itself should have a place on the desk of every man interested in advertising. Overseas trade prospects, the organisation of a modern service agency, outdoor advertising, and similar subjects of vital interest to all seeking guidance into larger and more profitable markets, are exhaustively dealt with in authoritative articles. "Practical Advertising" proves the power of the Press in publicity campaigns. Edited and published by Mather and Crowther, Ltd., it carries the authoritative weight of a "blue book."

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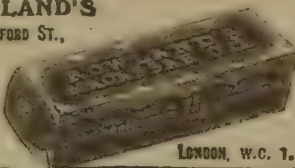
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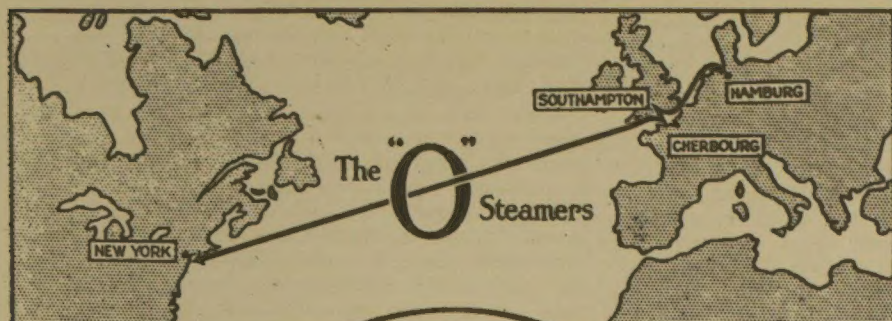
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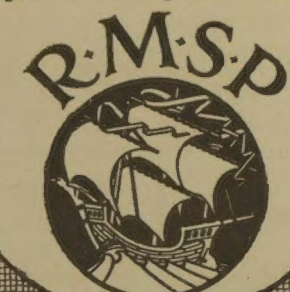
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## THE PLAYHOUSES.

## "TRILBY." AT THE APOLLO.

"TRILBY" has passed beyond the range of criticism; it is one of the Victorian things which the Georgian generation of playgoers accepts as sacrosanct. Of what use, then, to smile at its pictures of the Latin Quarter as romantically idealised, to urge that never was there so ingenuous an artist's model to be met in Paris studios as George du Maurier's heroine, or to protest that the whole story is fantastic in its ultra-sentimentality? Rather let us, with the public, take the play for granted and turn to the more or less new feature in the revival—the acting. The part of Trilby is no novelty for Miss Phyllis Neilson Terry: when Sir Herbert Tree reproduced the piece at His Majesty's ten years ago she took up the character in succession to its original and delightful interpreter, Dorothea Baird, and she has since played it in America and the provinces. Hers is now a much improved and highly picturesque performance; all that is to be got out of Trilby's scenes this accomplished actress obtains. It is something to have a Trilby with a fine singing voice, but there is more than that to Miss Terry's credit. She is mistress of every situation, whether of emotion or comedy. Mr. Lyn Harding's Svengali has not the *macabre*, Semitic touches Sir Herbert Tree used to lend the charlatan, but it is none the less a vigorous and impressive study.

**NEW GRAND GUIGNOL SERIES. AT THE LITTLE.**  
The ending of Miss Sybil Thorndike's association with the Grand Guignol management is a serious loss to it, of course, but the Little Theatre is contriving to get along without her, notwithstanding. Thus Mr. George Bealby is back to repeat his impressive performance as the strangled doctor in "The Hand of Death," the one piece which is not new in this eighth series; while quite apart from the versatility of Miss Auriol Lee as shown in comedy and a more serious vein, and a surprise provided by Miss Barbara Gott in the shape of full-blooded burlesque, there is some beautiful acting on the part of Miss Elizabeth Arkell. This last occurs in the best play of the programme, "The Sisters' Tragedy," in which the author, Mr. Richard Hughes, tears our heart-strings with pity as well as horror. Miss Arkell plays the part of the girl-child with such imaginative force that it looks as if Mr. Levy had in her talent an asset of great promise. Meantime, he can count on the services of Miss Auriol Lee, quite irresistibly vivacious in Mr. Noel Coward's amiable comedietta, "The Better Half." And there is Miss Gott, who offers a deliriously droll imitation of Mrs. Patrick Campbell in a farce from the French, "To be Continued in Our Next," which is full of fun.

MISS GLADYS COOPER'S PAULA TANQUERAY.  
AT THE PLAYHOUSE.

Boldly challenging comparisons with some of the most famous actresses of our time—Mrs. Patrick Campbell,

Mrs. Kendal, and Eleanora Duse, for example—Miss Gladys Cooper has revived Sir Arthur Pinero's "Second Mrs. Tanqueray" with herself in the title rôle. Her technique, emotional range, and sense of character have shown so marked an advance of recent years that there was full justification for the experiment. This Paula's make-up of itself was eloquent. Something of beauty was sacrificed by the actress to give her features the set, hard, over-experienced aspect of a woman who had lived a life of excitement. Throughout the play, there was not a point that she missed; and when tragedy loomed, the tragic note got into her voice, and her anguish was real anguish. Yet there was something missing. This Paula, strange to say, was not alluring, and Paula was obviously meant to have a temperament that charmed; meant to be an exception to her type. And so, possibly because Miss Cooper acts too much with her head and deliberately suppresses the softer side of her personality, her Mrs. Tanqueray does not win the pity the heroine should win, and leaves us cold over her fate. A strong cast has been engaged in the actress's support. Mr. Dennis Eadie does all that can be done for the too-chivalrous Aubrey Tanqueray; Mr. Gilbert Hare's incisive speech tells in the part of Cayley Drummie; Miss Fay Davis makes a welcome appearance as Mrs. Cortelyou; and if Miss Molly Kerr is not quite plausible as Ellean, it is because girls of Ellean's stamp are now virtually extinct.

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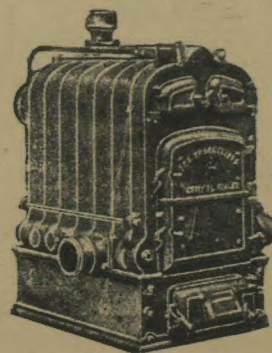
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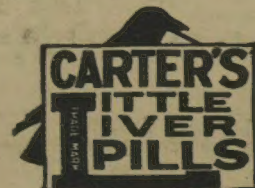
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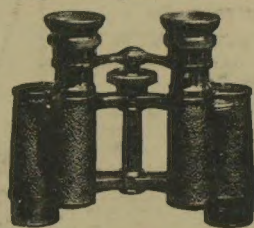
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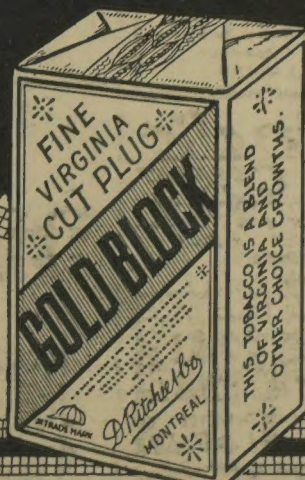
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You pay not a penny for all these four prime aids to the health and beauty of your hair. You send only 4d. stamps for packing and postage to your address.

Your use of "Harlene" according to the revealed secrets of "Harlene Hair-Drill" will be a daily delight.

It acts as "The Wine of Hair Health and Beauty." It will endow your hair with new life, and colour, and radiance. "Harlene" makes your hair as fragrant as a rose, free from the all-too-common "hair-odour." Instead of feeling heavy and clammy, the influence of "Harlene" makes it light and lissom and fairy-like to the view and touch—a vision of delight to the eyes of others and as fragrant as wild honeysuckle.

#### Hair Looks Nearly Twice as Plentiful.

See how after the very first trial of the liquid sunshine of "Harlene" (according to the interesting "Hair-Drill" instructions) your hair looks nearly twice as plentiful—due to the action of "Harlene" in making every hair elastically "independent" of clinging together in a clammy embrace. All these beauty possibilities you can try upon your own hair at not a penny cost for materials or instructions. You are offered—and you are therefore entitled to—one of the

#### 1,000,000 Free Hair Culture Gifts Offered Gratis to Readers.



A HEALTH-AND-BEAUTY "TEST" FOR YOUR HAIR.

Read this article for instructions for an interesting test to see if your hair is full of "The Sunshine of Health."

After a Free Trial you will be able to obtain further supplies of "Harlene" at 1s. 1½d., 2s. 9d., and 4s. 9d. per bottle; "Uzon" Brilliantine at 1s. 1½d. and 2s. 9d. per bottle; "Cremex" Shampoo Powders, 1s. 6d. per box of seven shampoos (single packets 3d. each); and "Astol" at 3s. and 5s. per bottle; from all Chemists and Stores, or will be sent direct, on receipt of 6d. extra for postage, from Edwards' Harlene, Ltd., 20, 22, '24 and 26, Lamb's Conduit Street, London, W.C.1.

#### SPECIAL NOTICE TO THE GREY-HAIRED.

If your hair is Grey, Faded, or quickly losing its Colour, you should try at once the wonderful new liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene Hair-Drill" parcel—i.e., 6d. stamps in all—when, in addition to the splendid 4-Fold Gift described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.

#### THE COMPLETE OUTFIT FREE



#### "HARLENE" GIFT COUPON.

Detach and post to EDWARDS' HARLENE, LIMITED  
20, 22, 24 & 26, Lamb's Conduit Street, London, W.C.1

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit as announced. I enclose 4d. in stamps for postage and packing to my address.

(Illustrated London News, 10/6/22)

#### NOTE TO READER.

Write your full name and address clearly on a plain piece of paper, pin this Coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "Astol" for Grey Hair will also be sent you.